THE OFFICIAL MONTHLY MAGAZINE - MAY 1995

STAR TREK®

TITAN

DATA'S DATA

Exclusive - Brent Spiner on everyone's favourite android

BORG AGAIN

Exclusive - actor Jonathan Del Arco on life as a Borg

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"Prepare to be assimilated."

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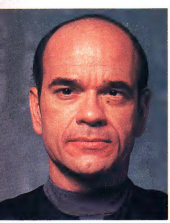

New Trekkers Start Here!

THE STAR TREK TV SERIES

Classic Star Trek®

Star Trek first aired in 1966 in the US and ran for three seasons and a total of 79 episodes before its cancellation in 1969 - coincidentally, it began its first run in the UK in the same week of the same year that Neil Armstrong and Buzz Aldrin walked on the Moon. The series was incredibly popular in US syndication and an animated series featuring the original characters was also produced before the films began in the late Seventies.

Key crew members are: Captain James Tiberius Kirk (William Shatner), the half-Human, half-Vulcan Science Officer Spock (Leonard Nimoy), Chief Engineer Montgomery Scott or 'Scotty' (James Doohan), Chief Medical Officer Dr Leonard McCoy or 'Bones' (DeForest Kelley), Communications Officer Uhura (Nichelle Nichols), Helm Officer Hikaru Sulu (George Takei) and Navigator Pavel Chekov (Walter Koenig).

Star Trek®: The Next Generation™

The second *Star Trek* series, focusing on the adventures of the crew of the *U.S.S. Enterprise NCC-1701-D* under the command of Captain Jean-Luc Picard, was made for US syndication between 1987 and 1994. The series ran for seven seasons, and a total of 178 episodes were made. It was first shown in the UK on the satellite channel Sky, and season five of the programme is currently being aired on BBC2.

Key crew members are: Captain Jean-Luc Picard (Patrick Stewart), Executive Officer William Riker (Jonathan Frakes), the android Lieutenant Commander Data (Brent Spiner), Counsellor Deanna Troi (Marina Sirtis), Chief Engineer Geordi La Forge (LeVar Burton), Chief Medical Officer Beverly Crusher (Gates McFadden) and the Klingon Security Officer Worf (Michael Dorn). Other important characters include hostess of the Ten Forward lounge Guinan (Whoopi Goldberg) and the extra-dimensional entity Q (John de Lancie).

Star Trek®: Deep Space Nine™

In the third *Star Trek* television series, first made for US syndication in 1992 and still in production today, the action has moved from a Starship to a space station. The series is currently being transmitted on Sky in the UK, and the BBC is planning to begin airing it later this year.

Deep Space Nine is commanded by Benjamin Sisko (Avery Brooks), alongside Science Officer Jadzia Dax (Terry Farrell), Medical Officer Dr Julian Bashir (Siddig El Fadil), Security Officer Odo (Rene Auberjonois), Chief Operations Officer Miles O'Brien – formerly of the *U.S.S. Enterprise NCC-1701-D* – (Colm Meany), First Officer Kira Nerys (Nana Visitor), Ferengi bartender Quark (Armin Shimmerman) and Jake Sisko (Cirroc Lofton).

Star Trek®: Voyager™

The latest *Star Trek* series, which began its first run in the US in January, is the first to feature a female Captain as lead, Kathryn Janeway. The series is set aboard the *U.S.S. Voyager*, marooned over 70,000 light years from Federation space and struggling to find a way home with a mis-matched crew of Starfleet™ officers and rebel Maquis.

The main crew members of the *U.S.S. Voyager* are: Captain Kathryn Janeway (Kate Mulgrew), Starfleet Tactical/Security Officer Tuvok (Tim Russ), Holographic Physician Doc Zimmerman (Robert Picardo), First Officer Chakotay (Robert Beltran), Guide/Cook/Handyman Neelix (Ethan Philips), Neelix's Ocampa Companion Kes (Jennifer Lien), Chief Engineer B'Elanna Torres (Roxann Biggs-Dawson), Ops/Communications Officer Harry Kim (Garrett Wang) and Starfleet Lieutenant Tom Paris (Robert Duncan McNeill).

THE STAR TREK MOVIES

Star Trek®: The Motion Picture™

Kirk is reunited with his original crew to save the Earth from the powerful machine life form V'ger.

Star Trek® II: The Wrath of Khan™

Spock is killed when genetic superman Khan escapes planetary exile and seeks revenge on Admiral Kirk using the secret Project Genesis device.

Star Trek® III: The Search for Spock™

Kirk jeopardises his career by stealing the *U.S.S. Enterprise* in an attempt to rescue Spock's body from the Genesis planet and reunite it with its *katra*.

Star Trek® IV: The Voyage Home™

Kirk and crew journey back in time to San Francisco in 1986 in order to bring two whales back to the future and avert global catastrophe.

Star Trek® V: The Final Frontier™

Spock's half-brother hijacks the *U.S.S. Enterprise* to pursue his visions of God at the centre of the galaxy.

Star Trek® VI: The Undiscovered Country™

Kirk and McCoy are wrongly convicted of the assassination of Klingon chancellor Gorkon.

Star Trek® Generations™

The first feature film to star the *ST:TNG* crew and to bring together the two captains of the *U.S.S. Enterprise*: Kirk and Picard.

Make It So

"I would gladly risk feeling bad at times if it also meant I could taste my dessert."

— Data, from **Hero Worship**

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We've been enjoying our dessert lately – your very positive comments on our first issue! It may have been caught in one of Q's traps – our apologies to those of you who expected us a week earlier on the news-stand – but most of you do seem to feel it was worth the wait. We've been *inundated* with letters, questions, suggestions and competition entries. I don't think anyone here at *Titan* could have predicted how enthusiastic you would be about the magazine, and our Communications page carries some more detailed responses to just some of the many matters raised in your letters. However, I'd just like to say right now, up front and in the beak, that in a future issue there *will* be a competition designed to appeal more to our many female readers as much as our Jean-Luc look-alike competition appealed to the males! A number of readers have complained that they couldn't enter, baldness not being their forte. We do fully intend to balance the scales with another such competition in a future issue. A Captain Janeway look-alike, perhaps...

Before I sign off, my thanks to everyone who's taken the time to write in about *Star Trek: Monthly* and *Star Trek*. We're delighted to have you aboard and we hope you stick with us and keep us as entertained with *your* feedback as we hope we keep *you* entertained with our work!

John Freeman, Editor

ERRATA: ISSUE 2 FREE GIFT

The price of *Power Klingon* was inadvertently omitted from our free gift. The title, available from all good book shops, costs £7.99

Code Of Honour

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The Best of all Worlds

IN BRIEF

The video pirates strike everywhere and* Star Trek *is no exception. Pirate copies of* Star Trek® Generations™ *are already being sold by unscrupulous dealers in Britain and the US, apparently originating in the Far East. Complete with colour covers created on colour photocopiers they might easily pass for the real thing – except* Star Trek Generations *isn't due for video release until December 1995 in Britain (alongside a boxed set of all seven* Star Trek *movies). The quality of the product – clearly made with a video camera recording the film as it is displayed on a cinema screen – is also quite diabolical. Star Trek Monthly advises any fan who wants a good quality copy of the blockbuster film to wait for the official release. The Federation Against Copyright Theft has established that not only does piracy damage future film and television production – money earnt from the illegal trade has been used to fund drug dealing, child pornography and other criminal activities.

Rumours, most of them on the world-wide computer network Internet but repeated on Sky Text in March, continue to fly about the →

MALTA *STAR TREK*® CONVENTION CANCELLED

With barely eight weeks to go before what was to have been one of the most prestigious licensed live *Star Trek* events of 1995, *Paramount Pictures* regretfully decided to cancel the *Star Trek* Malta Festival.

Lack of customers or a withdrawal of guests' support – the commonest reasons for any convention's failure – were not, for once, the cause of the cancellation. In fact, the decision was forced upon *Paramount Pictures* by an unexpected turn of events – trade sanctions on Libya imposed by the American authorities. According to the American Treasury Department based in Washington, D.C., there is a minority Libyan shareholding in the two Maltese hotels chosen for the Festival. *Paramount Pictures* had to heed to the American sanctions and cancel the event at the eleventh hour, unavoidably disappointing many *Star Trek* fans who had already registered to attend the event whose line-up included William Shatner, Marina Sirtis and Jonathan Frakes.

Paramount Pictures and the Festival organisers, *Rupert's Suitcase*, who had already invested heavily in promoting the event, are now discussing the situation and looking at moving the Festival to a Caribbean resort. In the meantime full refunds have been made to ticket holders.

Ceri Glen at *Rupert's Suitcase* told *Star Trek Monthly*: "We are devastated that at this late hour *Paramount Pictures* have taken this decision. However, we respect and understand their reasons for doing so. We are currently negotiating with *Paramount Pictures* for events in the UK for the next eighteen months, and we know we have their full support and confidence. The Caribbean was our choice for a Festival in 1996, although we may be there sooner rather than later.

"It seems that politics in the 20th Century can be just as unpredictable as in the 24th!"

Star Trek Monthly will be bringing you more news on forthcoming events next issue. ■

PIZZA HUT CUPS UPDATE

In our first issue we reported the special *Star Trek* promotions run over recent months by *Pizza Hut*. Unfortunately, these cups are no longer available in *Pizza Hut* restaurants, but you can still send in for the cups. Each cup costs £1 and you must specify which cup you require. These are, from *Classic Star Trek* – a Klingon Battle Cruiser or a Romulan Bird-of-Prey; or from *Star Trek®: The Next Generation™* - a Tricorder, a Communicator or a Phaser. Send your order to: Stewart Baxter, *IMP Ltd*, 197 Knightbridge, London SW7 1RP. The £1 per cup covers postage, packing, handling and the cost of the cup and topper itself (cheques payable to *IMP Ltd* or postal orders are preferred). Readers should include a 2nd, 3rd and 4th choice of cup as some may have already sold out.

This offer is subject to availability. If your choice of cup is not available, *IMP Ltd* will reserve the right to supply an alternative model or refund your money. ■

ROUND-UP OF THIS MONTH'S STAR TREK NEWS

NEW *BANDAI* FIGURES

This month *Bandai* are releasing a further range of their superb *Star Trek* action figures, including Spock's father, Ambassador Sarek. This figure wears ceremonial robes and carries a Vulcan harp, gong, and a book of Vulcan philosophy. Lwaxanna Troi's figure is resplendent in a gold and black formal evening dress and comes complete with crystal gong, intergalactic suitcase and the Betazoid talking giftbox.

A further three female figures should also be available now. These are the late Lieutenant Tasha Yar, Dr Beverly Crusher in Starfleet duty uniform and Ensign Ro Laren. It is unusual that so many female figures are being produced in this set as they are generally considered to be less desirable than their male counterparts. Collectors have told me, however, that the females tend to be bought first as they are made in smaller numbers and rise in value rapidly. Perhaps *Bandai* are attempting to appeal to collectors as well as the general public?

The Most Toys, Page 58 ■

STAR TREK HITS THE INTERNET

Paramount Pictures, aware of the considerable enthusiasm for all matters *Star Trek* on the worldwide Internet, have launched an electronic Web site for *Star Trek®: Voyager™* fans. This massive network spans the globe and enables computer users with access to a modem to communicate on any subject.

Paramount Pictures first took to the Web in 1994 to promote *Star Trek Generations*. The new site incorporates audio and video created by the stars of *Star Trek: Voyager* and can be found at co-ordinates **http://voyager.paramount.com**. It enables you to learn all about the *U.S.S. Voyager*, her mission, personnel, technology, Earth support resources, and, according to *Paramount Pictures* Online Executive Producer Leonard J. Washington, your 'assigned communication station'. Having accessed the site and completed your mission Captain Janeway herself will congratulate you. With so many *Star Trek* fans spearheading developments in the electronic communications revolution, the new service is a welcome addition to the system. ■

CIC STAR TREK VIDEO NEWS

May sees the final releases in *CIC Video*'s repackaged feature length television episodes. Designed to capitalise on the raised awareness of *Star Trek*, created by *Star Trek Generations*, and attract new followers, these cassettes have been a huge success. May 8th sees the release of *Gambit*, a fun piece of *Star Trek: The Next Generation*. *Gambit* is the story of a renegade group searching the galaxy for an ancient Vulcan mind weapon. Picard and Riker both become caught up with these intergalactic mercenaries and the remaining crew of the *U.S.S. Enterprise* are left trying to determine just what on Earth is going on!

This is followed on May 22nd by *All Good Things*, which marks a book end to the series as a whole. It's a complicated story of the past, present and future and ties up plot threads left dangling from many episode of the series. For a television episode, it is almost epic in scope and a fitting end to the series. This version is complete and contains all the material previously released on the special collector's edition late last year.

Now the bad news: releases of new *Star Trek®: Deep Space Nine™* episodes have been postponed until June. *CIC Video* are releasing these tapes as soon as the masters have been processed but their production schedule has caught up with the transmission schedule of the series's third season in the US and the company have reluctantly decided to delay further tapes. The delays will not affect the release of the two hour *Star Trek: Voyager* pilot, *The Caretaker*, at the end of June. ■

Stuart Clark

The full *Star Trek* Video Schedule for April and May appears in *The Most Toys*, Page 58

next* Star Trek *film, including the possibility that* Patrick Stewart *may not appear. That's all they are, folks – rumours. The film is still very much at the discussion and contract stages and we will give you accurate information about this, as soon as we get it from a legitimate source.

***William Shatner** has become chief executive officer and taken a share in the Toronto-based company* CORE Digital Pictures. *His first project, according to the trade magazine* Broadcast, *is a science fiction series with the working title* The Dark Zone, *already pre-sold to BSkyB and which BBC2 is said to be interested in acquiring.* CORE, *whose past credits include the* Darkman *Sequels and* Tek War, *will design the animation and special effects on the new series.*

If you ring the Riverside Studios *in London* **now** *you might just be able to get tickets for* Don Juan in Hell, *which opens May 18th and runs until May 20th. Why would you want to do that, you might be asking? Well ST:DS9's very own Odo,* **René Auberjonois**, *is a member of the star cast, for one thing. The play is based on a production first performed in New York. Box Office 0181 741 2255.*

Finally, ST:DS9 *season three has begun its run on Sky One, but there is still no definite news on its transmission on BBC2.*

Season Three Continues

Below: Prophet Motive
Centre right and left: Visionary
Bottom: Distant Voices

After a one month repeat break, *Star Trek: Deep Space Nine* heads into the home stretch of season three. Upcoming stories feature more of the Dominion, Cardassian intrigue, and the usual Ferengi foolishness! Spoiler alert! Some readers may not want to read the following information.

by JOE NAZZARO

Before the break, American viewers saw two new episodes:

Prophet Motive

Written by Ira Steven Behr and Robert Hewitt Wolfe. Directed by René Auberjonois.

The Grand Nagus (Wallace Shawn) arrives on *DS9*, carrying the newly revised Rules of Acquisition. As Quark soon discovers, the Ferengi leader is not acting like his usual avaricious self, forming the Ferengi Benevolent Association, creating rules like 'If they want their money back, give it to them.' The answer to this mercenary mix-up lies within the wormhole, and a lost Bajoran orb...

Visionary

Written by John Shirley and Ethan H. Calk. Directed by Reza Badeyi.

After being exposed to radiation, Chief O'Brien finds himself time-sliding into his own future, and witnesses the destruction of *Deep Space Nine*. The only way for O'Brien to save the situation and its inhabitants is by aiding his future self; and vice versa.

New episodes which aired in April in the US include:

Distant Voices

An angry, alien telepath pushes Dr. Bashir into a world of nightmares.

Through the Looking Glass

Sisko finds himself in a parallel universe, where he has to impersonate his alternate self. Instead of the Federation, the 'Alliance' is run by Klingons, Cardassians and Bajorans, who are far less benevolent in nature. The episode also guest-stars Tim Russ, playing a different version of the Vulcan Tuvok from *Star Trek®: Voyager™*. According to Russ, such a crossover has never been done before. 'Other crossovers have taken place in the real-time universe,' he commented in a recent interview for America's *TV Guide*, 'whereas this one utilises theories of quantum physics.'

Improbable Cause *and* The Die is Cast

In this two-part episode, Garak's tailor shop is blown up, and an investigation leads to some surprising revelations involving The Obsidian Order, the Romulans and the Dominion. 'It's a really cool two-parter,' says co-writer Ron Moore, who wrote the second part. 'We're very pleased with it.'

The Explorers

'This episode is probably the high point of the season for me,' says production designer Herman Zimmerman. 'It features a sailing ship in space; an ancient Bajoran craft that has been recreated by Sisko, using plans found in some dusty archives on Bajor. Those plans hint that the ancient Bajorans reached Cardassia 800 years ago, so Sisko sets out in a Kon-Tiki-like replica of that ship. It's an exciting episode, where Sisko and his son literally sail on solar winds. It's directed by Cliffe Bole, who's a sailor as well, and has the kind of experience it takes to make this a really memorable episode. The art department got to build a ship that's a combination of Jules Verne and Leonardo DaVinci.'

Finally, René Auberjonois is taking time from his role as Odo to start prepping his second directorial effort for the season. He'll be helming *Family Business*, another Ferengi story. ■

STAR TREK® DEE

HERMAN ZIMMERMAN AND JIM MARTIN:

DESIGNING THE DEFIANT

"Ushering in the third season of *Star Trek: Deep Space Nine* was the arrival of the *U.S.S. Defiant*, an experimental Federation warship introduced in *The Search, Part 1*.

According to production designer Herman Zimmerman, who created the ship's interior sets, "The *U.S.S. Defiant* is a prototype, that Starfleet™ built as an answer to the Borg threat. It has some interesting capabilities, and the idea was that if the Borg ever became a major threat to our own galaxy, the Federation would build a number of these ships, which are, if anything, over-powered and over-gunned. They're officially classified as Escort ships, but unofficially they're warships.

"We only have one Escort-class ship at the moment, and it has a Romulan cloaking device on it, so it's the only ship in Starfleet that can disappear in space. That has made for some interesting story-telling. The *U.S.S. Defiant* is pure fun as far as me and my staff are concerned. We put a lot of funded knowledge of how to make Starships look good into this ship. The *U.S.S. Defiant* is probably a quarter of the size of the *U.S.S. Voyager*, and a complement of a hundred people would probably be a crowd on that ship.

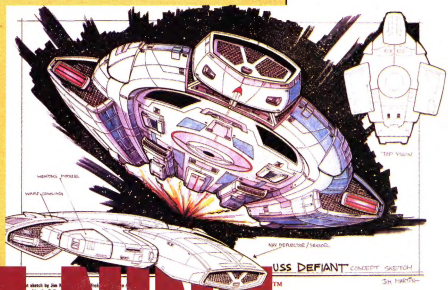
"The *U.S.S. Defiant* is fully capable of any kind of sophisticated computer analysis, scientific data processing or weapons deployment that you would get on a much larger ship, because it's more like a submarine in that sense than a battleship. It's really a fighting machine without any frills. There are no families living aboard, and no great creature comforts."

"The interesting thing is that originally it was being described as a beefier Runabout," says illustrator Jim Martin, who designed the exterior of the *U.S.S. Defiant*. "The first concept drawings to come through were these muscular Runabout designs, which ultimately wasn't the direction they headed in, but that was our first take on the idea. Then it actually grew in size, with the producers ultimately deciding they didn't want something they'd seen before. They wanted this ship to have a totally different look, which brought us to this scooped, 'defiant' look.

"To begin with, we made the nacelles part of the body and not a separate part of the ship itself, giving it a kind of compact, fighting look. I think the design wanted to be sleek, and wanted to look like something with teeth, so we went along with doing some scooped intakes and giving it that smooth, sleek look. Working with Herman and the producers, I'd say we tried a range of different looks; things that were sleek, things that were very muscular; they definitely had a lot to look at. We must have done four different batches of designs to give them a broad feel. Ultimately, the design the *U.S.S. Defiant* ended up being drawn from was similar to a ship that was drawn in the second season but unused, that we modified and included in one of the batches."

Is the *Star Trek: Deep Space Nine* art department pleased with the final look of the *U.S.S. Defiant*? "Absolutely," says Martin, "and let me say that from the drawing phase to the model phase, Tony Minenger and company in post-production really made it come alive. They made a model into a fun ship, and (visual effects supervisor) Gary Hutzel and his people really photographed it well. I may have been the first stop in the idea of the *U.S.S. Defiant*, but it was really a collaboration. The *U.S.S. Defiant* wouldn't look as mean if it didn't have that really cool phaser machine gun effect. That alone gives it some teeth, and it looked great!" ■

Interviews conducted by Joe Nazzaro



P SPACE NINE

Season Update

Below and centre left: Eye of the Needle
Centre right: Ex Post Facto
Bottom: Emanations

Now well into its first dozen episodes, *Star Trek: Voyager* continues to spearhead *Paramount Pictures's* UPN Network, with impressive ratings and positive critical response. Spoiler alert! You may prefer <u>not</u> to read on...

by JOE NAZZARO

Recent episodes which have aired stateside include:

Eye of the Needle

Written by Bill Dial, Jeri Taylor and Hilary Bader. Directed by Winrich Kolbe

Ensign Kim discovers a wormhole which actually leads back to the Alpha Quadrant. After making contact with a Romulan science vessel on the other side, Captain Janeway has to decide if they've found a short cut home, or if their discovery is too good to be true...

One of the best episodes to date, *Eye of the Needle* features some excellent character moments, particularly with the Doctor, who has to face the possibility of being left behind if the crew finds a way to be transported through the wormhole. Also well done is a scene in which Janeway tries to persuade a sceptical Romulan scientist to convey messages from the crew to their loved ones on the other side.

Ex Post Facto

Written by Evan Carlos Somers and Michael Piller. Directed by LeVar Burton

After being found guilty of the murder of an alien scientist, Paris is sentenced to a fate *worse* than death: every few hours he must re-live his victims' final moments, over and over again. Did Paris commit the crime? Only Tuvok can discover the answer to the mystery, by using a Vulcan mind-meld on his fellow crew member. While it features some interesting direction by former *Star Trek: The Next Generation* star LeVar Burton, *Ex Post Facto* is not one of the season's best episodes. It's Rashomon-like story is too similar in nature to the *ST: TNG* episode *A Matter of Perspective* to be entirely satisfying.

Emanations

Written by Brannon Braga. Directed by David Livingston

While exploring an alien graveyard, Kim is transported into another dimension, where the inhabitants believe he has returned from the dead. As he tries to find a way home, Kim also has to confront a civilisation that is facing the loss of their most fundamental beliefs.

An outstanding episode, *Emanations* is probably Brannon Braga's most thought-provoking script since *Frame of Mind*. It deals with some powerful issues, namely death and dying, and the belief in the afterlife. Techno-babble is kept to a minimum, in favour of sensitively-written dialogue and several genuinely emotional moments.

Upcoming episodes of *Star Trek: Voyager* include:

Prime Factors

The crew encounters a race of aliens called the Sikarians, whose ability to travel instantaneously throughout the galaxy may provide the *U.S.S. Voyager* with a way home.

State of Flux

Features the return of the Kazon (last seen in the pilot), and a relationship story between Chakotay and a Bajoran crew member named Seska, who has appeared in previous episodes, including *Emanations*.

Heroes And Demon

Only the Doctor can solve a holodeck mystery, by entering a program that recreates the mythical world of Beowulf.

Faces

Features the return of the Phage, who capture members of the *U.S.S. Voyager* crew in order to conduct DNA experiments.

STAR TREK®: VOYA

Richard James: Designing *The Caretaker*

"It was a tremendously exciting experience," says production designer Richard James of his work on the *Star Trek: Voyager* pilot, *The Caretaker*. "There were a few moments of anxiety, but the challenge of it definitely got the juices going.

"Our primary areas of concern in the pilot were designing the bridge of the *U.S.S. Voyager*, as well as the ship itself. The interior of the bridge was a very significant set, and the challenge was to keep it *Star Trek* in appearance, while giving it a new spin to make it look more technologically advanced.

"I tried to make the bridge 'user-friendly', because I wanted our directors to come in and see shots with the bridge that could never have been accomplished before. They now have the option to pull these consoles and 'wild' walls away, and move the camera into areas that we weren't able to show previously. I also wanted to get the ceiling to play a more prevalent part in the shots, so that became a factor as well. The ceiling now drops down and has a wonderful profile to it.

"For the ship's engine room, I made a conscious effort to include a number of new elements, so that the set didn't become static. I saw what happened after shooting seven years on the last series, so if those additional elements are there, that challenge can be met. It's more exciting for everybody involved, when they can get these different looks and camera angles.

"The engine core has a more scientific look than we've had before. A lot of people thought we were using an optical effect in the core, until I told them, 'No it's an on-set lighting condition.' The core is lit 360 degrees; you can go all the way around it, which took a little doing. When we were doing the pilot, we had ordered other lamps which were not available at the time, so we could only build about three quarters of the core. Eventually we were able to finish it, so now you can rotate 360 degrees around this engine core.

"Another area waiting to be completed is our sick bay area. In our original design, the medical lab was part of the sick bay, but that's been put on hold right now, until we get to the point where we really need it and can afford to put it up. In the pilot, we needed to concentrate our energies on what was written, so areas like shuttle bays, the cargo bays and the medical lab were tabled for the time being. When it's completed, the medical lab will connect to sick bay."

James also had to construct a number of sets specifically for the pilot, including an illusionary barn that concealed the Ocampa lab. "The interior of the barn was always a set, but we did the exterior on location. I added a false front to that barn, and then the interior was shot on Stage 16 at *Paramount Pictures*.

"Of course, that set had to be connected to the chamber where the bodies were suspended, with needles piercing their bodies and sucking fluid out of them. We used an optical there, so a wall disappears and then we see that interior chamber.

"We also built a huge access hatch leading to the planet's surface. That was quite an undertaking because of all the special effects involved. It was over 40 feet high, and it was all vertical with the winding staircase, and we had to build a section that breaks away as some of the crew are escaping to the planet's surface." ■

Interview conducted by Joe Nazzaro

GER™

Brent

"I'm happy to talk about anything except Star Trek and my personal life!"

(February 1995, *Star Trek Generations* Convention, London)

ELEMENTARY, DEAR DATA

Brent Spiner, who plays Data in *Star Trek*®: *The Next Generation*™, has proved the series's most popular character with many of our readers – and the person those polled most wanted to see *Star Trek Monthly* interview. Joe Nazzaro and Ian Spelling encountered Brent Spiner during the recording of *Star Trek: The Next Generation*'s seventh and final season, already screened on Sky One, and quizzed him on a number of subjects.

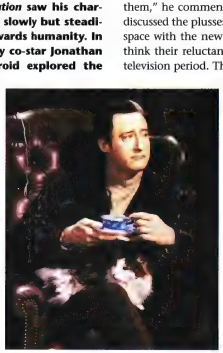
For Brent Spiner, the sixth season of *Star Trek: The Next Generation* saw his character of Data moving slowly but steadily along the path towards humanity. In *The Quality of Life* (directed by co-star Jonathan Frakes), the inquisitive android explored the nature and definition of mechanical life, even at the risk of his own career. In *Birthright I*, a dormant program in his brain was activated, causing dream-like hallucinations, in which he saw a youthful version of his creator, Dr. Soong. Finally, in *Descent 1*, the android experienced his first emotions: anger, and pleasure at the death of one of the enemy Borg. It was a busy year in the development of Data.

While *Star Trek: The Next Generation* moved into its seventh and final season before making the jump into feature films, across the *Paramount Pictures* lot, its sister series *Star Trek®: Deep Space Nine*™ was in its sophomore outing in syndication. The parallels weren't lost on Spiner at the time (who remembered another group of actors trying to bring a new *Star Trek*® series to television just a few years ago).

"I may be wrong, because I haven't spoken to all of them," he commented, as to whether or not he has discussed the plusses and minuses of a career in outer space with the new kids on the block, "but I would think their reluctance would simply be doing series television period. That was always my reluctance.

"I wasn't sure about taking this job initially, because I didn't want to be in a series, however, it's much better going into a show like *Star Trek* – to be in an honourable series rather than a piece of fluff. With *Star Trek*, you can be sure that's going to be gratifying in terms of ideas and concepts and all sorts of possibilities for the future."

With then just six years of *Star Trek: The Next Generation* under his Starfleet™ belt, Spiner was proud of the character he helped create. For Spiner, the key to Data's believability is playing him absolutely straight, even in humorous situations. "He's never intentionally funny", the actor insisted, prior to events in the first feature film which saw his character finally install the emotion chip created by his father, Doctor Noonien Soong. "I think *The Outrageous Okona* was his only attempt at being funny. We may have tried



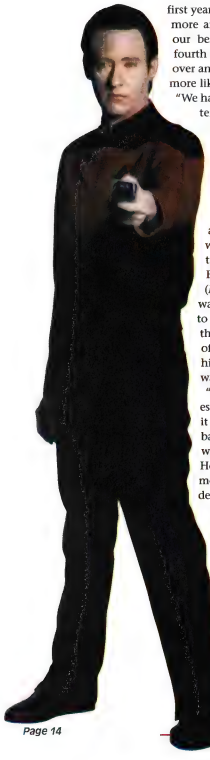
Opposite: *What makes the man*
Left: *Data becomes a Cambridge University Professor in* **All Good Things**

Spiner

a line or two somewhere in the 150-odd episodes we've done now, but I can't remember any of them at this point.

"Data's humour always comes out of the situations, and out of the character, but it's actually the juxtaposition of Data and his way of dealing with a straight situation that creates humour."

Spiner is pleased with the development of Data over the years. "I was particularly pleased with the sixth season. It was one of the best years we've had. Most of the actors, I think, have a preference for our first year or two, when we were exploring a little bit more and trying to find our characters. Some of our best episodes took place during the third, fourth and fifth years, but just as a general feeling over an entire season, our sixth was the best. It felt more like the first and second series did.

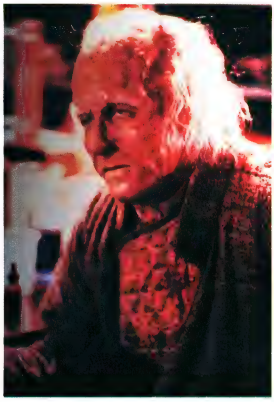


"We had a new writing staff – these guys had written for us before, but when (Executive Producer) Jeri Taylor took over, she gave these guys, who were very young, the opportunity to just write. As a result, we had some really interesting episodes and, in general, a more interesting year than we'd had in a while.

"As to further explorations of his android alter-ego, I just like to leave that up to the writers at this point, but I really like the way things are proceeding. It was Brannon Braga's idea to give Data a dream program (*Birthright 1*). I thought that was inspired. It was about the most interesting thing I've had to do in a couple of years, as far as developing the character itself was concerned. In terms of expanding on the character and exploring his possibilities, I thought Brannon's idea was brilliant.

"The idea of pursuing emotion was also interesting to me. In *Descent 1*, they really pushed it further and that's basically Ron Moore who wrote that. Hopefully, we'll see more of that kind of development."

The actor's distinctive gold make-up is Data's trademark so much so that Spiner titled his first album *Ol' Yellow Eyes Is Back*. How important is the actual physical appearance to Spiner's playing the role? "I don't feel differently because I'm wearing this make-up. It was important when I was playing Dr. Soong (in *Brothers*), because it wasn't until I saw the make-up on my face that I knew who my character was. Sitting there in the make-up chair, looking in the mirror at this man who was not me, I had a better understanding of Soong than I did



internally up until then. As Data, it's just make-up. The character is someone I could turn on without it.

"As an actor, I've changed my appearance many times and I think that's important when it's specific to a particular role. But the next time out, I'll be a different character and I won't look like this anymore, but for now it's a benefit rather than a detriment."

While Spiner may not need the gold make-up and contact lenses to get into the proper frame of mind, he guards his character's reality carefully. Photographers are allowed to take pictures of Spiner before getting into make-up, or after the transformation is complete, but in-between photos are strictly off limits. "It seems that since we first began doing the series," explains the actor, "the whole idea of putting on the make-up was creating illusion. We were trying to create the illusion that I was an android, but systematically from day one, the public relations angle has been, 'Let's go behind the scenes and show how it's done.' That means there's no illusion anymore. I become just another guy in make-up. It's the magic: once you know how the trick is done, it's not interesting anymore."

> ***"Cats are great as house pets, but lousy to act with!"***
>
> **(March 1995, Creation Convention, Pasadena)**

Added to the daily make-up are the occasional electronic effects. On any given week, Spiner found the back, front or top of his head opened up, revealing rows of blinking lights within. While these FX may take time to set up, the actor doesn't find them

particularly difficult. "They're just time-consuming. Whenever they do something like open my neck, or the back of my head, everything just stops for however long it takes to set it up. It's not any more uncomfortable than it normally is."

Asked about forthcoming feature films, Spiner, a long-time film buff, has strong views on the matter. "Every actor wants to be in features", he elaborates, "I don't think there's anyone in the business who doesn't, but I think for me to say at this point, 'When this is over, I want to do features', is stupid. I've always wanted to – everybody does – but opportunities to do that are very, very limited.

"Television, oddly enough, may be the only form of show business that actually looks out for its own, in a way. Once someone has had a hit series, you can be pretty sure you'll see that person again in another series somewhere down the road. In film, you're only as good as your last feature, or at least your two pictures. If they don't make money, then you'll never see that person again, or at least not for another 10-15 years."

Spiner's far-off future, now his work *has* spread into feature films, may include more stage work. The actor had (and has) his own views on working in theatre. "I would like to keep doing stage work and whatever film or television I can do until I'm somewhere in my 100s," he grins, obviously relishing the idea of working into his dotage.

Spiner returns to the subject of *Star Trek: The Next Generation*, and its ever-increasing group of actors/directors. The first of Spiner's co-stars to helm an episode was Jonathan Frakes, who helped bring *The Offspring* to life during the third season and went on to direct some of the series's finest episodes, including *Reunion*, *The Drumhead*, *The Quality of Life*, and *The Chase*.

A year later, Patrick Stewart picked up the director's baton, with *In Theory*, and followed it up with *Hero Worship* and *A Fistful of Datas*, one of Spiner's favourite episodes. LeVar Burton's freshman outing, *Second Chances*, was regarded as one of the sixth season's most sensitively handled segments.

After Frakes, Stewart and Burton, Spiner admits that he too would like to try his hand – although directing *Star Trek* held no appeal. "I think I would like to direct one day, I just don't think I would particularly like directing an action-adventure. It's not really my field. I would prefer directing comedy because I would have more skill with it."

Talking of *Star Trek*, with another season then still to be recorded, Spiner had some strong views on how the show is put together. "I feel in a way, that at this point all of us direct almost every episode. Most of the directors we've had are much more accessible in terms of our suggesting a possible shot. Even though I haven't broken a script down, and done a shot list, and said, 'Action!' out loud, I feel I've absorbed a lot of information that would serve me well if I was going to direct.

"I really like to work with directors like Rick Kolbe (*Darmok*), Cliff Bole (*Conspiracy*) and Les Landau (*Family*). They know the show, they trust us, and they don't give us some stupid subtext that we thought of four years ago. That's much easier than working with someone who, having just seen the show for the first time, or maybe just a few episodes, has this brainstorm, not knowing that in episode #93, we already solved that problem.

"Occasionally, someone will come in and infuse new energy into the show," Spiner quickly admits. "It's particularly fun for me, aside from those directors I've already mentioned, when Jonathan or Patrick or LeVar directs. I was very excited about LeVar directing an episode, because when one of us directs, the cast and crew really get behind him, and that creates a new, exciting energy. I enjoyed watching that process as it happens, but bringing in a director who has done a thousand cop shows in his life – it's generally fine, and it usually works out, but it's not a particularly exciting proposition."

Of the more than three dozen directors he has worked with on *Star Trek: The Next Generation*, Spiner

> ***"The most difficult part of the show was the techno dialogue. That meant absolutely nothing to me."***
> **(March 1995, Creation Convention, Pasadena)**

Brent Spiner PROFILE

BIRTHDAY: February 2nd. Born in Houston, Texas
FAMILY: Single
EDUCATION: Attended the University of Houston

STAGE
Every Good Boy Deserves a Favour
The Seagull
Sunday in the Park With George
The Three Musketeers
Big River
Little Shop of Horrors

FILMS
The Miss Firecracker Contest
Stardust Memories

TELEVISION
Cheers
The Twilight Zone
Night Court
Hill Street Blues

MUSIC
Released album
Ol' Yellow Eyes is Back (background vocals by The Sunspots – (Patrick Stewart, Jonathan Frakes, LeVar Burton and Michael Dorn)

Opposite left:
An armed android is a serious android
Opposite right:
Spiner plays Data's creator Dr Noonien Soong in **Brothers**

LIEUTENANT COMMANDER DATA PROFILE

2336 *Second android created by Doctor Noonien Soong on Omicron Theta III; deactivated by Soong prior to the Crystalline Entity's attack on the planet*

2338 *Discovered by the crew of the* U.S.S. Tripoli

2341 *Enters Starfleet Academy*

2364 *Assigned to the* U.S.S. Enterprise; *meets his android brother, Lore*

2366 *Creates an android child, naming her Lal, who dies because of a malfunction*

2367 *Meets his father, Doctor Noonien Soong; Lore steals the emotion chip meant for him*

2369 *Accidentally sent back to 1893 San Francisco, where he meets Guinan*

2370 *Deactivates his brother, Lore; meets his android 'mother', Juliana Tainer*

2371 *Installs emotion chip with the help of Geordi La Forge*

has no trouble choosing a personal favourite. "We've had some really good directors on the show, but my single favourite director is Jonathan Frakes. It's not because he's a member of the cast or because he's my friend; I think Jonathan is a genuinely talented director. I think he will be a director, period, because he's really got 'it'.

"If you spoke to anyone in the cast they would say that Jonathan is our favourite director, and it's not just about our association with him. It's his style as a director. Ask the crew; they'll also tell you he's their favourite director, because he's efficient, and works both sides of a camera very well. He doesn't neglect the acting at all. I think it's his experience as an actor that makes him a sensitive director and able to motivate everything we do. If he doesn't like what you're doing, he'll find a way to get you to do it, but that method of making it happen is very delicate and provocative.

"Every time I hear that Jonathan is directing a show, I'm always excited about it because I know it's going to be great. He has taken scripts on the page and turned them into really good episodes, not just from the acting standpoint, but because he's so imaginative with the camera."

He points to *The Offspring* as the perfect example of Frakes's directorial style. "In that and subsequent stories, he's not afraid of shooting a big master (establishing) shot that says it all. It's a big risk, but Jonathan has taken it more often than not. The shot has been so well designed that there's no question about it."

Spiner is reminded of a moment during the lensing of *Lessons* when a complicated music recital scene was shot in the Observation Lounge. While director Robert Weimer was coaching Spiner and actress Wendy Hughes in the handling of their respective musical instruments, Frakes stood quietly in the background, studying the set's layout.

"One of the reasons for that was because he was directing the next episode (*The Chase*), and he was looking at the room thinking, 'Where can I put my camera that nobody has ever put it before?'

"You'll notice in any of Jonathan's episodes, whenever we're in the Observation Lounge, which is a very difficult room to shoot in, that room looks different every time you see it, whereas it always looks the same in almost every other director's shows. He has gotten some wonderful shots in there which no one else has found."

Working on the *U.S.S. Enterprise NCC-1701-D* has provided some unique experiences. Filming Professor Stephen Hawking's poker-playing cameo in *Descent 1*, Spiner notes, was thrilling. "It's not every day that you have probably the smartest man in the universe sitting across from you, actually playing a scene from *Star Trek: The Next Generation*. But there he was, and by his own choice. He asked to appear on the show.

"I spoke with Hawking a couple of times, but we actually did more communicating through eye contact. He seemed to say a lot in silence, if you can understand what I mean. He has this incredible computer with a menu of words that speaks sentences for him. But it does take a while and I really didn't think I could come up with anything worthy enough for him to spend his time trying to scan through his computer to answer me."

> ***"The last convention I did was the Royal Albert Hall. Wow! Queen Victoria, Winston Churchill, Brent Spiner - those 3 names should always be mentioned together!"***
>
> **(March 1995, Creation Convention, Pasadena)**

The actor's favourite episodes are no surprise. "In general, I like the ones that feature the character of Data," he notes. "I think almost everyone in the cast will say their favourite episode in the entire experience so far has been *The Offspring*, Jonathan's first directorial effort. It was also a wonderful script from René Echeverria . It's *Star Trek* at its very best and it was my personal favourite.

"There have been many good episodes. *Measure of a Man* was a really good episode, too. I have episodes that I particularly like because of what I got to do, but which I don't necessarily think are among our better episodes as wholes. I just liked what they allowed me to do."

Spiner now attends the occasional SF convention, which he considers part of the job of playing Data. It's a duty that he doesn't mind. "The response and

the experience have always been pleasant," he raves. The only downside to that is the exhaustion of wrapping up at midnight on Friday, getting up at 5 am Saturday, getting on a plane and flying across the country, getting back at 11 pm Sunday, and then coming in at 5.45 the next morning. It's exhausting, but the experience is still very pleasant."

Although there are Brent Spiner fan clubs, the actor hasn't sanctioned any specific organisations. "I don't disapprove of it at all," he declares. "If anyone wants to do that, it's their business. I appreciate the fans, and I always have, but I feel really silly sanctioning something where people would gather to celebrate me. That just feels a little odd to me. If people want to reach me they can write to me at *Paramount Pictures*. Everything will eventually get to me."

When this interview was conducted the actor had another season of *Star Trek: The Next Generation* still to finish, and a film waiting in the wings. But he was in no hurry to think about what lies beyond. After all, originally, he didn't expect it all to last this long. "To be honest, I thought we would be on for a year because it wouldn't be popular, wouldn't catch on. The original show was legendary and I just don't see any real possibility for us. I remember Leonard Nimoy saying, 'It's very difficult to catch lightning in a bottle.' It's even harder to catch lightning a second time. Oddly enough, they seem to have done it a third time now with *Star Trek: Deep Space Nine*."

Spiner and his fellow cast members get along very well, often spending time together when they aren't shooting. "We all really do like each other, which has been the best thing about the whole experience. I get to work every day with people I really like. I think that's quite unique, particularly in television. There's so much pressure and the hours are so gruelling.

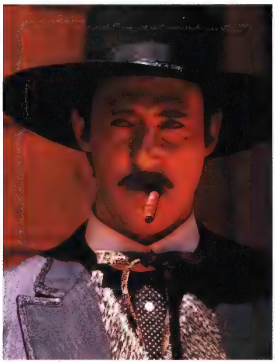
"When and if the time comes that I'm not doing *Star Trek: The Next Generation*, I think the thing I will miss most and think about most are my friends from the show." But Spiner has plenty of time left, we hope, playing a certain gold-skinned android. "This is my 15 minutes," he jokes, "and right now, I'm around minute seven or eight. I intend to use all 15!" ■

Ingredients for Lieutenant Commander Data

- One positronic brain
- 24.6 kilograms of tripolymer composite
- 11.8 kilograms of molybdenum-cobalt alloys
- 1.3 kilograms of bioplast sheeting
- One polyalloy upper spinal support
- One cortenide and duranium skull
- One functional respiration system for thermal regulation
- One circulatory system for distributing biochemical lubricants and regulating microhydraulic power

We hope to keep up to date with Brent Spiner and his work in future issues of* Star trek Monthly. *More of Brent Spiner's feelings about* Star Trek® Generations™ *can be found in the* Titan Magazines Star Trek Generations *Special, which is available through our mail order service advertised elsewhere this issue.

***Turn to page 22 for an in-depth interview with actress Hallie Todd, who played Data's daughter in* The Offspring.**



Opposite: *Data and Geordi LaForge as Sherlock Holmes and Dr Watson in* Elementary, Dear Data

Bottom right: *Data dons his cowboy boots in* A Fistful of Datas

Bottom left: *Geordi implants the emotion chip in Data's brain in* Star Trek Generations

THAT SMART-ALEC TIN MAN WILL HAVE TO GO

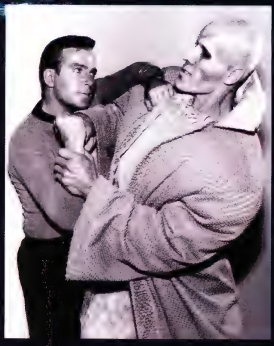
Robots And Androids In *Star Trek*®

Andrew Lane lifts the lids on a few mechanical innards and finds some of them wanting... but wanting what, exactly?

Have you ever considered how scientifically advanced the Federation must be? After all, they can build spacecraft that can travel at over a thousand times the speed of light, they are able to construct machines that turn matter into energy in one place and back to matter in another. They have the ability to create images of places and people so convincing that the places can be walked around and the people talked to and touched. These are God-like powers, and yet Federation scientists have one blind spot. They can't build robots. Not only can't they build them, they're frightened of those people who can.

Robots and androids were always presented as a threat in the original *Star Trek*. They were, by and large, seen either as complicated tools which, in the wrong hands, could do great evil, or as amoral intelligences which caused suffering as a by-product of their logic. *Star Trek*: *The Next Generation*™, as was its wont, questioned this perception, using the concept of artificiality to comment on what it meant to be Human. *Star Trek*: *Deep Space Nine*™ has, so far, been resolutely silent on the subject.

The science fiction use of terms like 'robot' and 'android' has been loose and confusing. For the sake of clarity, we can define a robot as being a fully mechanical device that performs physical tasks with no supervision and has the ability to alter the way that it performs those tasks if it perceives that its environment has changed. An android can be defined as a robot built to mimic a Human being, with the possible inclusion of some biological material. By these definitions, we didn't encounter many robots at all in the original series. With the exception of M4 - a spherical robot with knobs on built by the immortal Mr Flint in *Requiem for Methuselah* - the ones we did see were all alien-built or alien-modified machines of vast destructive power that were susceptible to being confused by simple Human reasoning. Look at the Doomsday Machine in episode of the same name. It had been built by a race of mysterious and long dead extra-galactic aliens during an interstellar war. The *Star Trek* book *Vendetta* by Peter David suggested that the war was actually with the cybernetic race known as the Borg - more on them later - but in *The Doomsday Machine* we never found out who the eponymous device had been aimed at. (Licensed stories in comic strips and books have never been accepted as part of the official *Star Trek* continuity). All we knew was that it was wandering through Federation space destroying everything it could find, up to and including entire planets, for fuel. It obviously wasn't going to listen to reasoned argument, so Captain Kirk rammed a spare Starship down its throat. When in doubt, resort to violence: that was Kirk's motto.



Nomad, in the original series episode *The Changeling*, was an interstellar probe sent out from Earth in the year 2002. After it was involved in an interstellar traffic accident with an alien probe named Tan Ru, automatic repair work resulted in the probes fusing their physical bodies and their programming. While Nomad was programmed to seek out new life, Tan Ru was programmed to collect and sterilize samples of soil. Both sets of programmes were innocuous, but the resultant robot had tremendous power and a relentless and single-minded robotic determination to sterilize all new life it could find. Vulcan logic failed to stop it, and it was only Captain Kirk playing fast and loose with Cartesian-type philosophical arguments that caused it to sterilize itself.

V'ger, literally the *deus ex machina* in *Star Trek*™: *The Motion Picture*™, was Nomad writ large. This time the original probe was called *Voyager VI*, and it suffered the unlikely fate of falling through a black hole and finding a planet run by living machines.

Facing page: *The Borg ship*
Left: *Kirk battles* Star Trek's *first android Ruk in* What are Little Girls Made Of?
Top right: *The Interstellar probe V'ger in* Star Trek: The Motion Picture
Above: *Joining the original cast, Decker and Ilia prepare to merge with V'ger in* ST:TMP

Above: *Entrepreneur Harry Mudd and his wife in* **I, Mudd**
Right: *Data and Tasha Yar become intimate in* **ST:TNG** *episode* **The Naked Now**

These machines set about rebuilding it so that it could carry out its mission more effectively. If only British garages would do the same with cars. Nomad's mission was actually to find out everything that could be found out and to return that information to its creator. Given its extensive rebuilding, it apparently succeeded in the task, and proposed to destroy the Earth if the creator did not make himself known. Unwilling to let Kirk engage it in argument, it finally melded with two of his crew in a strangely symbolic joining of big machine, blue-eyed hero and bald model.

Androids were used more often than simple robots in the original series, probably because the costumes, special effects and make-up cost less. Our first sight of one was in the episode *What Are Little Girls Made Of?*, which revolved around scientist Roger Korby's discovery of an android-making machine on the planet Exo III. The machine was built by the Old Ones - another set of mysterious and long-dead aliens who this time left behind a lone android named Ruk. Korby had died shortly after arriving on Exo III, but he had ensured that his mind had been transferred into an android body. From his point of view it was a bargain - he would never grow old and never die - and he wanted to share this gift with everyone. When Kirk and Nurse Chapel proved to him that he had lost some essential Humanity in the transition from flesh to machine, he killed both himself and the beautiful female android that he created for unspecified but easily guessed at purposes.

In the episode *Shore Leave* the crew of the *U.S.S. Enterprise NCC-1701* arrived on an idyllic and apparently uninhabited planet. Their rest and recreation quickly turned to surreal nightmare as they were attacked by their own wishes and dreams made incarnate. The recreated people such as Don Juan, the Black Knight and Kirk's old Starfleet™ Academy nemesis, Finnegan, were androids, run up to order in some underground factory - a point made clearer when the crew returned to the same planet in the animated *Star Trek* series.

I, Mudd, like *Shore Leave* and *What Are Little Girls Made Of?* before it, dwelt on the seedier side of building fake Humans. Galactic entrepeneur Harry Mudd had crash-landed on a planet rather like Exo III, in that it also had an android-making machine built by aliens. Maybe they were the Old Ones, maybe they weren't. Who knows? Harry, like every other red-blooded male in *Star Trek* with access to the same technology, set about building a bevvy of robotic beauties with which he could while away the time. The beauties were able to satisfy his every desire - or, at least, every desire that could be shown on television - except his desire for freedom. That, of course, was where the *U.S.S. Enterprise* came in, but Kirk, unwilling to replace Harry in paradise, left him with 500 robot copies of his shrewish ex-wife Stella.

Return to Tomorrow dealt with Sargon, Thalassa and Henoch - the last three members of a race who turned themselves into disembodied intelligences in order to avoid a nuclear war. Discovered by the crew of the *U.S.S. Enterprise* in an underground cavern, they temporarily took over the bodies of Kirk, Spock and Doctor Anne Mulhall while they built android bodies for themselves. Seduced by the lure of the flesh, they attempted to renege on the deal but realised just in time that, given Human form again, all they would do was recreate the same conflicts

that destroyed their race.

The only Human ever to have built a robot or android from scratch in the original series was Flint in *Requiem for Methuselah*. Flint was immortal, of course, which meant that he must have had plenty of time for practice. His first few attempts were crude devices like the M4 robot that greeted Kirk and the rest when they beamed down to Flint's hideaway on Holberg 917G. Practice must have made almost perfect, because his most recent creation was Rayna Kapec - a beautiful woman who Flint intended as his partner. Shades of Roger Korby and Harry Mudd there. The eternal triangle set up when Rayna fell for Kirk was only solved when her poor little android brain couldn't cope with the flood of emotion, and burned out.

Flint built an android that was indistinguishable from a Human, but technology must have slipped back somewhat by the time of *Star Trek: The Next Generation*. Data and Lore, the two androids built by Professor Noonien Soong, are a lot less convincing. Their skin is pallid, their eyes are odd and they move and talk in a distinctly robotic manner. Perhaps Soong visited the remains of Korby's laboratory on Exo III after building them, because his last and greatest creation - a replacement for his wife after she died - was so perfect that it almost fooled Data in the episode *Inheritance*.

A great deal of time in *ST:TNG* was devoted to Data's attempts to become more Human. An event early on in his career on the *U.S.S. Enterprise* set the course for his future quest - the time when he and Lieutenant Tasha Yar became, in Data's own words, 'intimate', while under the influence of an alien virus in the episode *The Naked Now*. This affected Data deeply; so deeply that an image of Tasha Yar was about the only thing he was going to take with him when he resigned from Starfleet to avoid being dismantled by Commander Bruce Maddox in *The Measure of a Man*. Maddox prevented him from resigning by having him redefined as Starfleet property, but Captain Picard demanded, and won, an inquiry into Data's status. Since then, Data has explored various aspects of being Human - including humour, love and fatherhood - aided by the super-being Q, who made him laugh, and the spirit of his creator Noonien Soong, who had built dormant circuits into Data that would activate at some stage in the future, allowing him to dream.

In *The Offspring*, Data built another android based upon his own design but with an improved positronic brain. This 'daughter', named Lal, ceased functioning shortly afterwards, and although Data claimed to feel nothing at her 'death' he never tried the experiment again. Later, in the episode *The Quality of Life*, he did for others what Captain Picard had done for him, by actively campaigning to have the exocomp robots developed by Dr Farallon declared as sentient life forms.

And so we come to the Borg. Not robots, nor androids, nor really living things, the Borg are a curious mixture of all three. Originally beings much like us, they have used technological implants to 'improve' themselves, and wish to share these improvements with life forms elsewhere. Somewhere deep in the Borg psyche - if such a things exists - is a desire to rid themselves of all vestiges of flesh. Lore, Data's 'brother', extended this promise to them in an attempt to win their loyalty, but a separate faction of Borg who were becoming more 'Human' managed to scupper their plans.

Star Trek: Deep Space Nine has avoided robots and androids as much as it can. Only in the episode *Whispers* did they touch upon the subject, and did so with an unexpectedly paranoid twist. Chief O'Brien, returning from a mission, finds that everybody on the station is acting strangely towards him. He begins to suspect that they have all been replaced by something that only looks Human, but in fact he is the replacement. It's never made clear whether he is an android, a clone or something else entirely, but whatever he is, he firmly believes that he is the real Miles O'Brien.

So, there you have it. In the original series androids and robots were threats to Humanity. They were regarded with suspicion, and used by the makers of the programme as a symbol of all that was inhuman and unemotional. *ST:TNG*, by contrast, turned this symbolism on its head by using the recurring character of Lieutenant Data like Caliban in Shakespeare's *The Tempest*, partly as a mirror to reflect Humanity's foibles and partly as comic relief. His constant attempts to define his own status and to share the joys and sorrows of his shipmates led to some fascinating philosophical debates on the nature of sentience and humanity, which for me is a lot more entertaining than the gunboat diplomacy practised by certain other generations of Starship crews. ■

Above: *Data's 'brother' Lore attempts to perfect the Borg in* **ST:TNG** *episode* **Descent**
Below: *A replica of Chief O'Brien wishes that he had never returned to the planet Parada Two in* **ST:DS9** *episode* **Whispers**

DATA'S DAUGHTER

Pat Jankiewicz talks to Hallie Todd who played Lal in *Star Trek: The Next Generation* episode, *The Offspring*

Freckle-faced Hallie Todd looks like the all-American girl. With her sunglasses and hardcover copy of Anne Rice's *Lasher* ("I love Anne Rice," she laughs. "This is my sixth book of hers!"), one would never guess that the young actress was also Lal, Data's android daughter in one of *Star Trek: The Next Generation's* most popular episodes of its third year, *The Offspring*. Todd almost passed it up.

"Lal was my only 'otherworldly' part. I got a call to come read for the role, but passed on the audition without even going in. I felt I wouldn't know how to do it well," she admits. "So rather than do it badly, I opted to not go at all. They called me back and asked 'Why didn't you want to go?' My agent tried to tell them I don't really 'do' science fiction, so they sent me a tape of *Datalore* to see if I might feel differently after I saw it. After I watched it, my husband and I looked at each other and said, 'That was really good!' We had not expected it to be, because I had seen the old *Star Trek* and felt there was something stilted about the performances and writing. In this everyone was so good and it was so well-written, it totally changed my mind!"

Impressed, Todd decided to boldly go to the audition. "It was interesting because the audition wasn't one of Lal's scenes but one with the android before it gets a form. It was so robotlike, I thought 'I don't know how to do this', but when I saw *Datalore*, I saw how real everyone played it and how rich it was. I saw how to attack the material in a way that was comfortable to me."

Her comfort disappeared when shooting began. "The first scene they shot was where Lal first feels feelings with Counsellor Troi. I remember thinking, 'Of all the scenes they have to start with, it has to be the hardest one!' First thing in the morning, too," she sighs. "It was like, 'Hi, I'm Hallie - let me break down for you!'"

Ironically, *Star Trek* runs in Todd's family. "My stepfather was the bartender in *The Trouble With Tribbles*," she says of the beloved 1967 episode. "Guy Ramon! That was a long time ago, but he still gets mail from it.

"Because I come from a family of actors, they're all just 'jobs'. We're not really science fiction fans," she smiles apologetically. "I'm becoming one though – does Anne Rice count? I always liked the *Twilight Zone*, but I was never into the 'space' thing until *Star Trek: The Next Generation* – I always watch it."

Todd decided to become an actress because, "My family has always been in this business (Her mother, Anne Morgan Gilbert, was Millie on *The Dick Van Dyke Show*) and I always knew this was what I wanted to do. When I was growing up, I studied acting, took workshops and worked on improving my acting skills. When I was really young, I did a part on a show that my father (George Eckstein) was producing. *Sarah*, with Brenda Vaccaro.

"After high school, I went into an apprenticeship program and started knocking on doors. My father

was not one to give breaks; he wanted us to do it on our own. He helped me get into the actor's union when I was 13 and then I was pretty much on my own. I've always had a lot of support from my family, but you have to get the job yourself."

Roles for the actress included appearances on *Growing Pains, The Golden Girls* ("I played Rue McClanahan's slutty, promiscuous niece!"), and regular stints on other US television series such as *Brothers, Going Places* and *Murder She Wrote*. Despite her many other roles, Todd feels her part as Lal was "a special character and the relationship in that episode (between her and Data) had a lot of love and humour in it. I liked playing an innocent - I don't get to play that often, because I do a lot of comedy. Much of the time, I play people who are really jaded and urbane. It was a real treat to play someone who's completely open. Most of my television roles have been hard-edged young women and Lal was not that at all.

"Jonathan is a doll and a half! He knows I think that anyway, and he's a good director, too."

"There was also the challenge of playing an android. That was something I had never done before. To play someone who's a complete blank and build on that was very interesting. In my whole career, I've only played one robot."

Brent Spiner calls *The Offspring* his favourite *ST:TNG* episode. "I was really happy when he told me that," Todd says proudly. "I felt honoured to have been chosen to be that character; it was a special part. Brent was very supportive. He has a wonderful sense of humour."

She feels that playing a machine "had its challenges, but I had Brent there to watch and observe. He's so good, he made it really easy for me. Because he was right there, I had the chance to get an understanding of it on the set."

The actress was especially happy with her make-up for the show. "I only had to be in make-up for 15 minutes! I had my own face and a wig because Lal had doll-like hair, with another wig for when they did the surgery on my brain.

"That was one of the great things about the character," she states. " I didn't have to go through the headache of sitting in that make-up chair forever. No uncomfortable contact lenses or anything painful to play the part!

"The one thing I had to do was have a mould made of my head, because they were doing a thing where they spliced me with the actor (Leonard John Crowfoot) who plays me before I become Lal. He had to have a full-body mould cast. It was really difficult and he was a really good sport about it."

Todd has nothing but kind words for her make-up men. "I had a great time with Michael Westmore and Gerald Quist. I did a play six months after recording *The Offspring*, where my character was a very badly beaten up drug addict and a prostitute. I had to have a special make-up job for this part and Gerald let me come to his house and designed my whole make-up. He even came to the dress rehearsal to make sure it looked good under the lights! He was very kind to do it and so dedicated in his work, we had a good time and he did all the bruises I needed."

She also got a pleasant surprise from the Captain of the *U.S.S. Enterprise*. "Patrick Stewart was working

Opposite left:
Leonard John Crowfoot plays the sexless pre-Hallie Todd Lal
All others: ***Hallie Todd as Lal in*** **The Offspring**

on a play and he called me up a month or two after shooting to invite me to participate. It was a reading of a play he was doing at the Mark Taper Forum. Unfortunately, I was working on a show. It was a great part, but I was working and couldn't do it", she notes sadly.

The actress grew so fond of the *Star Trek: The Next Generation* crew, "I visited them when I was doing (a guest stint on) *Brooklyn Bridge*, which was right next door to them at *Paramount Pictures*. It was great, I came over dressed like a 1950s schoolteacher and got a really nice welcome. I wasn't even sure they would remember me!"

Todd has fond memories of the final frontier. "I had the best time working on that show," she declares. "It was Christmas, so I was there over a period of three weeks. It was Jonathan Frakes's first time directing the show too, so it was a really good time to be there, because everyone was really excited for Jonathan and he was high as a kite about it."

She was extremely impressed with the fledgling director. "Jonathan is a doll and a half! He knows I think that anyway, and he's a good director, too. It was surprising to me that it was his first time because he was wonderful - enthusiastic and specific. It was a good episode - the script was great and the part was wonderful, it was one of those really fun times working. Everyone was really nice to me so I had a ball. I have positive associations with that experience."

One problem that gnawed at the young android was hunger. "I got to work with Whoopi Goldberg, but unfortunately, in our scene, my stomach was growling. Whoopi started laughing, because it was on camera! It was a quiet scene with the two of us in the bar, so every time it growled, we would just lose it. She had me laughing the whole time."

"I would love to play her again. I had a great time and loved the relationship between Data and Lal."

Lal became a sort of unique tourist attraction on the *Paramount Pictures* backlot. "While in costume, I was walking from the soundstage to the commissary to get some lunch (*All in the Family* star) Sally Struthers was standing in front of the commissary, making a video for friends of hers, who were getting married. She would have friends of the couple, who worked at *Paramount Pictures*, give them congratulatory messages. She saw me in my costume and said, 'Oh my - I have to have you say something,' because I looked so bizarre. I ended up sending congratulations as Lal to some people I don't even know! Whoever they are, Lal is in their wedding video, acting very android-like.

"People who watch the show loved Lal. I get so many letters about it and I've appreciated all of them. I hate to say that," she grins. "Because people who read this are going to say, 'Then, why haven't you written me back?' It's because I'm lazy! Some day, these people are gonna get their letters back with pictures. By then, they'll probably say, 'I don't even care about her anymore – its old news!'"

The only depressing part of her role was that "I'm de-activated in the end,"she laughs. "My body is still in one piece, but Data puts all my programming into his memory bank. I'm void of any character, memory or knowledge, but I'm physically intact! I would love to play her again. I had a great time and loved the relationship between Data and Lal. I especially loved it when she lifts up Jonathan Frakes and kisses him, which makes Data come in and be overprotective. I thought that was really funny.

"I met with all of (the series' producers and writers) twice for different roles on *Star Trek: Deep Space Nine*, and in the meetings, they told me how popular Lal was. They said everybody writes them on how to resurrect Lal," she smiles. "But they didn't say, 'and we're gonna do it!' My guess is they figure her (story) arc was completed in that episode and don't know if they can improve on it.

"A friend of mine actually wrote a spec script that involved Lal coming back. It wasn't her story, it was about Riker and Data, but Lal was featured in it. It was an interesting way of incorporating her. I took it right to (Executive Producer) Rick Berman," she says with a sheepish grin. "I had no shame!" ■

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THE STORY SO FAR...

The *U.S.S. Enterprise NCC-1701-D* arrives at *Deep Space Nine* ferrying a team of top-ranking Federation officers who disappear when their runabout is caught in a mysterious vortex in the wormhole to the Gamma Quadrant – an event which makes the gateway impassable. Storms, resulting from the cosmic event, threaten the population of nearby Bajor and attitudes towards the Federation take a definite turn for the worse. It seems very likely that the Cardassians are responsible for the disaster, after a group of them are discovered acting suspiciously in the bowels of *Deep Space Nine* by Worf and Odo.

Meanwhile, the combined skills of the two Starfleet™ crews produce a possible means of penetrating the storms around the wormhole entrance and a select team, headed by Commander Riker, try to break through what they suspect is an artificially created barrier to the Gamma Quadrant. Barely surviving the attempt the team discover a giant fleet of alien warships waiting for them on the other side of the wormhole...

Writer
MIKE W. BARR

Co-Plotter
MICHAEL JAN FRIEDMAN

Penciller
GORDON PURCELL

Interior Colour
VIOLENT HUES
with JANICE WISMAR

Editors
MARK PANICCIA
and MARGARET CLARK

Inker
TERRY PALLOT

Letterer
PATRICK OWSLEY

Colour Designer
MOOSE BAUMANN

COMMANDER WILLIAM RIKER'S PERSONAL LOG
STARDATE 47270.9. IN AN ATTEMPT TO FIND THE MISSING STARFLEET OFFICERS, I HAVE LED A MISSION, CONSISTING OF PERSONNEL FROM BOTH THE ENTERPRISE AND DEEP SPACE NINE, THROUGH THE DISABLED WORMHOLE.
UNFORTUNATELY, THE MISSING OFFICERS HAVE BECOME THE LEAST OF OUR PROBLEMS.
FULL POWER TO THE ENGINES! GET US OUT OF HERE!
ENGINE POWER IS DOWN TO TEN PERCENT, COMMANDER! WE'RE JUST STRUGGLING ON FLYPAPER!
LIEUTENANT DAX'S ASSESSMENT OF OUR SITUATION IS ACCURATE, SIR...

...ALTHOUGH I BELIEVE AN ANALOGY UTILIZING A SPIDER AND A FLY MIGHT BE MORE APPROPRIATE.
Encounter with...
The Othersiders!
Continuing the epic crossover teaming the forces of
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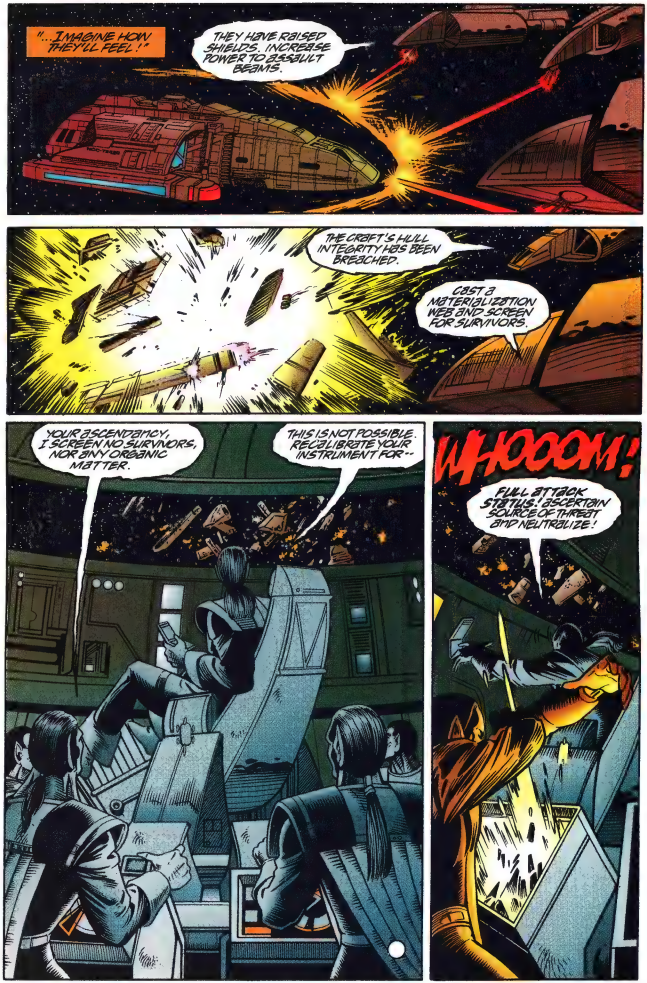
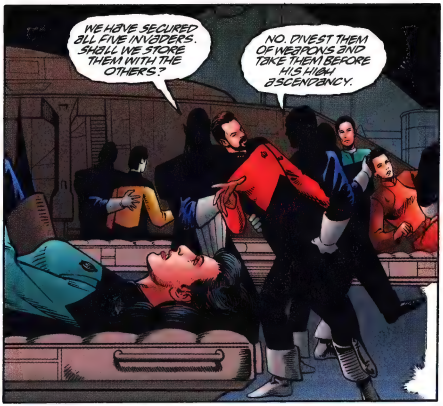
And
STAR TREK THE NEXT GENERATION
CREATED BY GENE RODDENBERRY
MIKE W. BARR • WRITER
MICHAEL JAN FRIEDMAN • CO-PLOTTER
GORDON PURCELL • PENCILLER
TERRY PALLOT • INKER
PATRICK OWSLEY • LETTERER
MOOSE BAUMANN • COLOR DESIGNER
VIOLENT HUES with JANICE WISMAR • INTERIOR COLOR
MARK PANICCIA & MARGARET CLARK • EDITORS

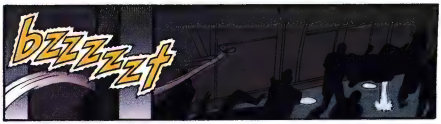
EVEN IF WE HAD THE POWER, COMMANDER, PULLING AWAY MIGHT DESTROY THE CIRCUITRY THAT ENABLED US TO PENETRATE THE ALTERED WORMHOLE!
I KNOW THAT, DAX-- BUT WE WON'T BE ABLE TO RETURN THROUGH THE WORMHOLE IF WE'RE CAPTURED!
--UNLESS WE INTEND TO JOIN THE KIDNAPPED STARFLEET PERSONNEL... AS PRISONERS!
WHATEVER WE'RE GOING TO DO, WE'D BETTER DO IT QUICKLY--
I'M NOT LOOKING FORWARD TO SEEING HOW THEY TREAT THEIR PRISONERS.
NEITHER AM I, CHIEF! COMPUTER, IN FIFTEEN SECONDS, DIVERT ALL POWER TO SHIELDS-- INCLUDING LIFE-SUPPORT!
"INCLUDING LIFE-SUPPORT?"
ACKNOWLEDGED.
DID I HEAR THE COMMANDER CORRECTLY?
YOU DID, LIEUTENANT. AND IF YOU'RE CONFUSED...
COUNTDOWN BEGUN. FIFTEEN... FOURTEEN...


"...IMAGINE HOW THEY'LL FEEL!"
THEY HAVE RAISED SHIELDS. INCREASE POWER TO ASSAULT BEAMS.
THE CRAFT'S HULL INTEGRITY HAS BEEN BREACHED.
CAST A MATERIALIZATION WEB AND SCREEN FOR SURVIVORS.
YOUR ASCENDENCY. I SCREEN NO SURVIVORS, NOR ANY ORGANIC MATTER.
THIS IS NOT POSSIBLE. RECALIBRATE YOUR INSTRUMENT FOR--
WHOOOM!
FULL ATTACK STRIKE! ESCERTAIN SOURCE OF THREAT AND NEUTRALIZE!

ANOTHER BURST, COMMANDER?
WHY NOT, MAJOR?
KABOOM
I WAS HOPING THEY'D LEFT THIS SHIP OPERATIONAL! DATA, GET US OUT OF HERE! KIRA, CLEAR US A PATH!
WITH A SHOVEL IF I HAVE TO, SIR!
WILL, I'M READING SOME SORT OF ENERGY BEING BEAMED AT US -- THE SCANNERS DON'T KNOW WHAT TO MAKE OF IT --
IT CAN'T BE ANYTHING GOOD! ALL AVAILABLE POWER TO THE --

MAY WE DISCONTINUE THE STASIS PROJECTOR, ASCENDANCY? IT NEARS OVERLOAD.
YOU MAY. IT HAS SERVED ITS PURPOSE.


WE HAVE SECURED ALL FIVE INVADERS. SHALL WE STORE THEM WITH THE OTHERS?
NO. DIVEST THEM OF WEAPONS AND TAKE THEM BEFORE HIS HIGH ASCENDANCY.


bzzzzzt

REVIVE THEM.

CEGGE, THE PROJECTION NEARS OVERLOAD.
=Ohhhh=
=Uhhhhh=
"I'M COMMANDER WILLIAM RIKER OF THE U.S.S. ENTERPRISE, REPRESENTING THE UNITED FEDERATION OF PLANETS. WE SEEK OUR FELLOW MEMBERS OF THE FEDERATION.
YOU HAVE FOUND THEM, COMMANDER. I AM THORON, HIGH DESCENDANT OF MY PEOPLE.
HAVE THEY BEEN HARMED?
NO. NOR HAVE THEY BEEN PERMITTED THE OPPORTUNITY TO DO HARM. YOU WILL LIKEWISE BE DENIED SUCH AN OPPORTUNITY.

YOUR INCURSIONS INTO OUR SPACE -- THIS "OTHER SIDE" OF THE CONDUIT -- SHALL CEASE.
WE MEANT NO HARM. OUR INTENTIONS ARE PEACEFUL --
OURS ARE NOT.

CAPTAIN'S LOG
STARDATE 47272.1. IT HAS BEEN SEVERAL HOURS SINCE THE AWAY TEAM ENTERED THE WORMHOLE.
THE MEDICAL SUPPLIES HAVE BEEN BEAMED ABOARD, CAPTAIN.
WE AGREED IT WOULD BE TWELVE HOURS BEFORE ANOTHER INCURSION WOULD BE MADE. UNTIL THEN, WE CAN ONLY WAIT.
YES, CAPTAIN? IS THERE ANY NEWS?
THANK YOU, LIEUTENANT. RAISE COMMANDER SISKO AT DS9.
STATION LOG
STARDATE 47277.2. THERE HAS BEEN NO WORD FROM THE AWAY TEAM. THEIR ORDERS WERE TO FIND THE MISSING STARFLEET OFFICERS AND RETURN.
I'M AFRAID NOT, COMMANDER. BUT I MAY BE ABLE TO MAKE THE TIME PASS A LITTLE FASTER...
I CAN ONLY CONCLUDE THEY HAVE BEEN CAPTURED OR OTHERWISE DETAINED AND UNABLE TO CONTACT US.
...WE'RE ABOUT TO BEGIN A HUMANITARIAN MISSION TO BAJOR. WOULD YOU LIKE TO ACCOMPANY US?
DO YOU THINK IT WISE TO LEAVE THE STATION WITH NO WORD FROM THE AWAY TEAM?
THE ENTERPRISE CAN HAVE US BACK AT DS9 IN SECONDS, AT WARP SPEED. AND AS THE APPOINTED "EMISSARY" OF THE BAJORAN PROPHETS, YOUR PRESENCE MIGHT HELP CALM THE POPULACE.
YOU'RE A DIPLOMAT AS WELL AS A WARRIOR, CAPTAIN. VERY WELL, I'LL GO.

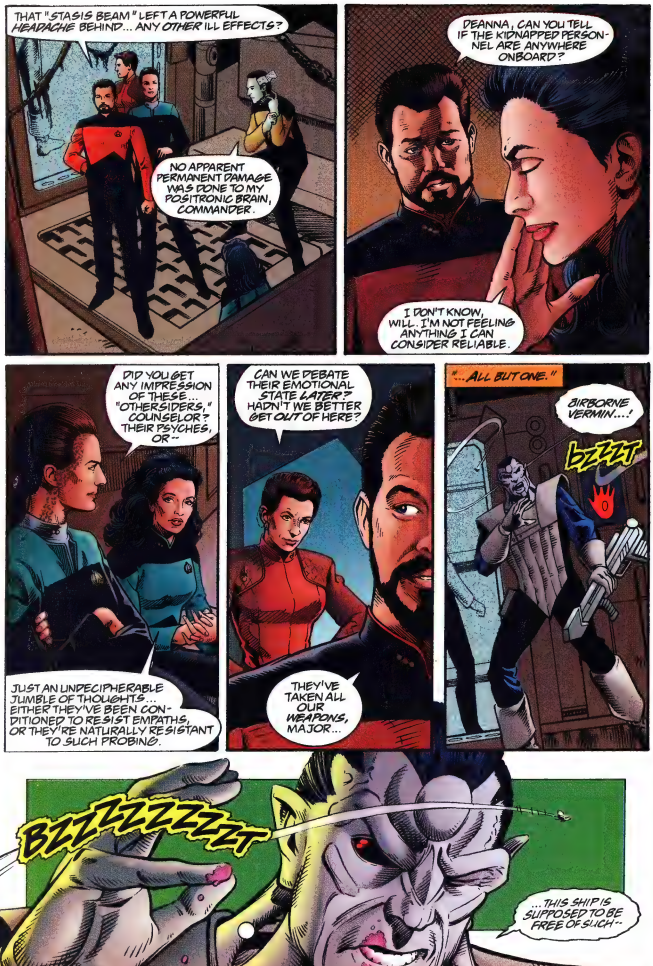
IT LOOKS AS THOUGH OUR SUPPER HAS BEEN PUT OFF AGAIN, BEVERLY.
JULIAN... I REALLY HAVE TO TELL YOU...
I ADMIRE YOU AS A PHYSICIAN... AND I LIKE YOU. BUT THE TWO OF US... I DON'T... IT'S NOT...
BEVERLY, I'M AFRAID YOU MISUNDERSTAND... I HAD WANTED TO SPEAK TO YOU ABOUT JADZIA.
LIEUTENANT DAX?
YOU SAID YOU HAD A HISTORY WITH TRILLS... I WANTED TO SPEAK TO YOU ABOUT THEM... PICK UP A LITTLE "INSIDE KNOWLEDGE," AS IT WERE, ON THEIR CULTURE, THEIR CUSTOMS...
...IT WON'T BE A PROBLEM, WILL IT? THE TWO OF US WORKING TOGETHER?
OH, I THINK I CAN KEEP OUR RELATIONSHIP ON A PROFESSIONAL BASIS.
I KNOW YOU CAN. YOU'RE A LOVELY WOMAN, BEVERLY. YOU HAVE A GREAT DEAL TO OFFER THE RIGHT MAN. I HOPE YOU FIND HIM.
WELL, HE'S CERTAINLY NOWHERE ON THIS STATION...
DOCTOR CRUSHER, DOCTOR BASHIR, REPORT TO THE ENTERPRISE.

I HOPE THEY CAN HELP THOSE POOR FOLKS ON BAJOR...
MILES, I'VE BEEN THINKING...
...WHEN THIS IS OVER, I THINK YOU SHOULD ASK FOR A TRANSFER BACK TO THE ENTERPRISE.
I WON'T DENY I'VE BEEN CONSIDERING IT...
...ALL RIGHT, KEIKO, LOVE, I'LL DO IT--FOR YOU AND THE BABY.
DON'T YOU WANT TO TRANSFER BACK TO THE ENTERPRISE?
ME? THIS PLACE IS ALWAYS BREAKING DOWN, THE MACHINERY IS ANTIQUATED, THE CIRCUITRY IS OVERLOADED...
...I'VE NEVER BEEN HAPPIER.
I DON'T WANT TO LEAVE EITHER. BUT I THOUGHT YOU--
SIGHS AH, I LOVE WATCHING YOUNG PEOPLE IN LOVE...
...THEY'RE SO FREE WITH THEIR MONEY.

COMMANDER... IS THERE ANY WORD FROM NERYS?
WE'VE HEARD NOTHING FROM THE AWAY TEAM... I'M SORRY.
DON'T SQUIRM, NOW. THIS WON'T HURT, AND IT WILL PROTECT YOU AGAINST GETTING SICK.
I'M HUNGRY!
THE RAINS HAVE GROWN EVEN WORSE, DUE TO THE INTERFERENCE WITH THE WORMHOLE! ANYTHING YOU CAN DO WILL BE APPRECIATED!
WE'LL GET RIGHT TO WORK, VEDEK.
HERE YOU ARE.
THANK YOU! MAY THE PROPHETS BLESS YOU!
COULD YOU USE SOME ASSISTANCE, MISTER WORF?
GLADLY, CAPTAIN, COMMANDER.

READY FOR A ≥!#%?!≤ BREAK, CAPTAIN?
NOT UNLESS ≥!#%?!≤ YOU ARE COMMANDER.
NO, I'M FINE.
THEN I'M FINE
LOOK OUT! GET AWAY--!
WE CAN'T STOP IT--
THAT CHILD ...!
I HAVE YOU!
WHO'S GOT YOU!?

EMERGENCY MESSAGE FROM CAPTAIN PICARD, MR. LAFORGE!
YES, CAPTAIN?
GEORDI, BEAM UP MR. WORF IMMEDIATELY! THEN WIDEN FORWARD PHASERS TO A BROAD BEAM...
HMMMMmmmmmm
FSSSSHT
THANK YOU FOR ALL YOU'VE DONE.
WE'RE GLAD TO BE ABLE TO HELP, VEDEK.
BUT IT'S ALL JUST STOPGAP MEASURES...
...UNLESS WE CAN SOLVE THIS PROBLEM AT ITS SOURCE!
YES...THE WORMHOLE!

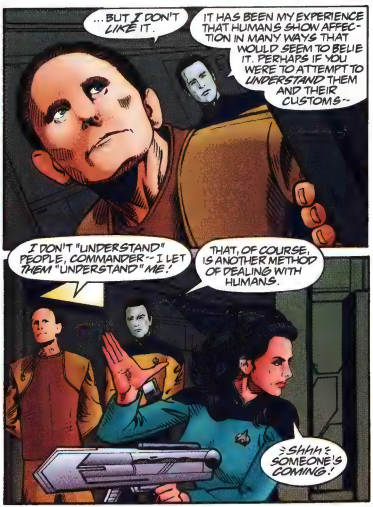

THAT "STASIS BEAM" LEFT A POWERFUL HEADACHE BEHIND... ANY OTHER ILL EFFECTS?
NO APPARENT PERMANENT DAMAGE WAS DONE TO MY POSITRONIC BRAIN, COMMANDER.
DEANNA, CAN YOU TELL IF THE KIDNAPPED PERSONNEL ARE ANYWHERE ONBOARD?
I DON'T KNOW, WILL. I'M NOT FEELING ANYTHING I CAN CONSIDER RELIABLE.
DID YOU GET ANY IMPRESSION OF THESE... "OTHERSIDERS," COUNSELOR? THEIR PSYCHES, OR--
JUST AN UNDECIPHERABLE JUMBLE OF THOUGHTS... EITHER THEY'VE BEEN CONDITIONED TO RESIST EMPATHS, OR THEY'RE NATURALLY RESISTANT TO SUCH PROBING.
CAN WE DEBATE THEIR EMOTIONAL STATE LATER? HADN'T WE BETTER GET OUT OF HERE?
THEY'VE TAKEN ALL OUR WEAPONS, MAJOR...
"...ALL BUT ONE."
AIRBORNE VERMIN...!
BZZZT
BZZZZZZZZT
...THIS SHIP IS SUPPOSED TO BE FREE OF SUCH--

AGGGH!
WHUD
HELLO, WHAT'S THIS--?
THESE ALIENS' TABLE MANNERS ARE APPARENTLY NONE TOO GOOD... BUT ETIQUETTE LESSONS WILL HAVE TO WAIT.
GLAD THAT "STASIS BEAM" HAD NO EFFECT ON YOU, CONSTABLE.
I HAVE NO NERVOUS SYSTEM FOR IT TO AFFECT, COMMANDER.
I'VE SOME SUSPICIONS ABOUT THESE "OTHERSIDERS." BUT FIRST, I SUGGEST WE VACATE THESE PREMISES IMMEDIATELY.
I'VE GOT A BETTER IDEA, ODO...

...DUCK!
CRRZZT
CRUNCH
THAT'S A LITTLE BETTER!
NOW WE CAN FIND OUT WHAT THESE MARAUDERS ARE DOING TO THE WORMHOLE!
NO, MAJOR--OUR FIRST DUTY IS TO RESCUE THE KIDNAPPED FEDERATION BRASS!
COMMANDER, WE CAN'T EVEN ESCAPE UNLESS WE RESTORE THE WORMHOLE!
IT MIGHT BE POSSIBLE TO DO BOTH.
GOOD IDEA, DAX! TROI, YOU SEARCH FOR THE BRASS--TAKE DATA AND THE CONSTABLE! THE REST OF YOU, COME WITH ME!
EVERY ONE OF THESE "OTHER-SIDERS" WILL BE AFTER US, COMMANDER...DO YOU THINK IT'S WISE TO SPLIT OUR FORCES?

WE'LL BE CREATING A LITTLE DIVERSION FOR YOU, COUNSELOR.
GOOD LUCK.

CHIEF ODO, MAY I ASK WHY COMMANDER RIKER REFERRED TO YOU AS "CONSTABLE?"
I SUPPOSE HE PICKED IT UP FROM COMMANDER SISKO. SISKO SAYS IT'S A TERM OF AFFECTION...


...BUT I DON'T LIKE IT.
IT HAS BEEN MY EXPERIENCE THAT HUMANS SHOW AFFECTION IN MANY WAYS THAT WOULD SEEM TO BELIE IT. PERHAPS IF YOU WERE TO ATTEMPT TO UNDERSTAND THEM AND THEIR CUSTOMS--
I DON'T "UNDERSTAND" PEOPLE, COMMANDER -- I LET THEM "UNDERSTAND" ME!
THAT, OF COURSE, IS ANOTHER METHOD OF DEALING WITH HUMANS.
SHHH! SOMEONE IS COMING!

WHAT ARE YOU DOING?
I FOUND THESE TWO INVADERS ESCAPING...

...AND I'M CONDUCTING THEM TO ANOTHER HOLDING FACILITY!
VERY GOOD! HIS HIGH ESCORDENCY SHALL BE INFORMED OF YOUR SERVICE!

SIZZZZZT

...SUCH PROWESS WOULD BE MOST VALUABLE, HAD MY CREATOR CHOSEN TO INSTALL SUCH A FACILITY.
MR. DATA, I'D TRADE IT IN AN INSTANT TO KNOW WHO MY CREATOR IS.

YOUR SHAPESHIFTING ABILITY IS ITSELF A WEAPON, CONSTABLE.

THIS SHIP IS TOO LARGE -- WE'RE WASTING TIME!
YOU'RE RIGHT, MAJOR. DAX, REMOVE THAT BRID...
... MAJOR, YOU'RE WITH ME!
YES, SIR!
THERE ARE THE HUMANS
CRZZZT
FIND THEM!
YES, SIR!
AND TELL THE HIGH ASCENDANCY TO DOUBLE THE GUARDS ON THE MAIN FACILITY.
WHAT'S "THE MAIN FACILITY?"
THAT'S PROBABLY EXACTLY WHERE WE WANT TO GO...

...AND THEY'LL LEAD US RIGHT TO IT, WON'T THEY, COMMANDER.
...IF I'M ANY JUDGE OF CHARACTER--HUMAN OR ALIEN--THEY WILL, LIEUTENANT.

I'LL BET YOU'RE A PRETTY GOOD JUDGE OF CHARACTER. HOW ABOUT A DRINK AT QUARK'S AFTER THIS IS OVER?
FINE...ONLY WHY DON'T WE MAKE IT TEN-FORWARD ON THE ENTERPRISE?
JADZIA, YOU'RE AMAZING...

I THOUGHT THE MACHINE JAMMING THE WORMHOLE WOULD BE LARGER.
I THINK THAT'S THE GENERATOR OF THEIR STASIS EFFECT.

MULTIPLE GUARDS HAVE BEEN POSTED INSIDE AND OUT, YOUR ASCENDENCY.

SABOTAGING THIS GENERATOR WON'T AFFECT THE WORMHOLE.
NO...BUT WE CAN'T PASS UP THIS OPPORTUNITY!
AGREED. THAT MACHINE COULD PLAY HAVOC WITH FEDERATION TROOPS!

BUT ONLY IF WE LET IT!
HERE! THEY ARE HERE!
WE CAN'T HOLD THEM OFF MUCH LONGER, DAX--!
!.?
I DON'T THINK YOU'LL NEED TO, COMMANDER...!
THEY'RE PARALYZED --!
DAX, WHAT DID YOU DO?
I REASONED THE MACHINE WAS SET TO WORK ON US, SO I REVERSED THE SETTINGS--
WHICH MADE IT AFFECT THE OTHERSIDERS! DAX, THAT DRINK'S ON ME!
NOT IF WE DON'T GET OUT OF HERE. IT'S NOT THAT GENERATOR'S EXPERIMENTAL, IT OVERHEATS VERY--!
WHOOM

THERE, BEHIND THAT DOOR.
I AM UNCERTAIN IF THIS WEAPON'S HIGHEST SETTING CAN DISINTEGRATE --
DON'T BOTHER, COMMANDER...
...I CAN MAKE MY OWN ENTRY.
THERE'S NOT A GUARD TO BE FOUND. WILL MUST HAVE BEEN SUCCESSFUL IN HIS RUSE.
IT WOULD APPEAR SO, COUNSELOR...
ADMIRAL -- LIEUTENANT COMMANDER TROI FROM THE U.S.S.--
LIEUTENANT COMMANDER, GET OUT OF HERE! AT ONCE...!
THAT'S AN ORD--!
ADMIRAL!
I EXPECT YOU'RE ALREADY REGRETTING NOT FOLLOWING YOUR ADMIRAL'S ORDER, INTERLOPER...
...I INTEND TO MAKE YOU REGRET IT A GREAT DEAL MORE.
TO BE CONCLUDED!

THE ABCs OF MAD MECHANICALS, AMOROUS ANDROIDS AND RAVING ROBOTS IN *STAR TREK*

◆ **ARCHONS** Arriving at the planet Beta III which had been visited a century before by the *U.S.S. Archon*, the crew of the *U.S.S. Enterprise* find themselves threatened by a computer known as Landru. (*Classic Star Trek – Return of the Archons)*

◆ **BORG** The most frightening cyborg aliens to perhaps ever have appeared in *Star Trek*. The Borg are cyborgs; Humanoids grafted with machine parts with a hive-like collective consciousness.

◆ **EMOTION CHIP** In order to perfect his creations Doctor Noonien Soong created a special computer chip to give Data real emotions. Data finally used the chip in *Star Trek® Generations™*.

◆ **KIVAS FAJO** This devious merchant attempted to make Data part of his unique collection of artefacts from across the galaxy. (*Star Trek®: The Next Generation™ – The Most Toys*)

◆ **THE GUARDIAN OF FOREVER** A mysterious alien artefact of immeasurable power capable of transporting anyone passing through it back in time. *(Classic Star Trek - The City on the Edge of Forever* and *Star Trek Animated Series - Yesteryear*).

◆ **DATA** The crowning achievement of android development by Doctor Noonien Soong. Data has proved himself a worthy officer in Starfleet™ on countless occasions, despite the occasional misgivings by top brass and others.

◆ **THE DOCTOR** Holographic Doctor aboard the *U.S.S Voyager.*

◆ **THE DOOMSDAY MACHINE** A giant planet-killing spaceship of unknown origin which continued to follow its ancient programming and threatened to wipe out the most densely populated portion of the galaxy near the Rigel colonies – and any spaceship that tried to stop it, including the *U.S.S. Constellation*. (*Classic Star Trek - The Doomsday Machine*)

◆ **IRA GRAVES** This scientist who claimed to have taught Data's creator and was dying of an incurable disease sought to transfer his own mind into Data's body. (*Star Trek: The Next Generation - The Schizoid Man*)

◆ **HOLODECK** Complicated computer creations such as Doctor Moriarty created in this artificial leisure centre aboard the *U.S.S. Enterprise NCC-1701-D* have occasionally stepped beyond the bounds of their initial programs to cause problems and dangers for both ship and crew (*Star Trek: The Next Generation – Elementary Dear Data* and *Ship In a Bottle*)

◆ **REENA KAPEC** An android so perfect Kirk fell in love with her...(*Classic Star Trek - Requiem for Methuselah*).

◆ **DOCTOR ROGER KORBY** Nurse Christine Chapel's fiancee, who created an android of Captain Kirk and tried to take over the *U.S.S. Enterprise*. (*Classic Star Trek - What Are Little Girls Made Of?*)

◆ **LAL** An android created by Data using a transfer of his own neural programming. The experiment proved unsuccessful. (*Star Trek: The Next Generation – The Offspring)*

◆ **LORE** Data's evil twin, created by Doctor Noonien Soong, who proved a Cain to Data's Abel on more than one occasion. He finally met his come-uppance when he tried to lead the Borg against the Federation. (*Star Trek: The Next Generation – Descent Parts 1 and II*)

◆ **M-5** The computer installed to run the *U.S.S. Enterprise* on automatic which ran amok as a result of programming by its creator, Doctor Richard Daystrom. (*Classic Star Trek - The Ultimate Computer.)*

◆ **HARRY MUDD** An inveterate wastrel who discovered a planet of androids and perverted them for his own use. Captain Kirk turned the tables on the guileless interstellar trouble maker and left him at the mercy of a replica of his late wife. (*Classic Star Trek - I, Mudd*)

◆ **NANITES** Nanotechnological robots the size of a pin head originally developed for medical purposes, which are found to have become a sentient species and granted colonisation rights on Kavis Alpha IV (*Star Trek: The Next Generation – Evolution*)

◆ **NOMAD** A robot device that was an amalgam of an ancient Earth probe and an alien device. (*Classic Star Trek - The Changeling*).

◆ **OMICRON THETA** The star system in which Data was found which was ravaged by the crystalline entity.

◆ **PARADAN REBELS** Alien terrorists created a replica of Miles O'Brien in an attempt to sabotage important peace talks. (*Star Trek: Deep Space Nine – Whispers*)

◆ **RUK** The giant android and the last of its kind to serve the long-dead civilisation on the planet Exo III. (*Classic Star Trek - What Are Little Girls Made Of?)*

◆ **DOCTOR NOONIEN SOONG** Creator of Data and Lore and played on screen by Brent Spiner. In certain scenes from the episode *Brothers*, Brent played all three characters at the same time. (*Star Trek: The Next Generation – Brothers* and cameos in later episodes).

◆ **DR. JULIANA TAINER** A woman who claimed to have been Data's co-creator — and Noonien Soong's wife – but she turns out to be another android created by the famous scientist. (*Star Trek: The Next Generation – Inheritance*).

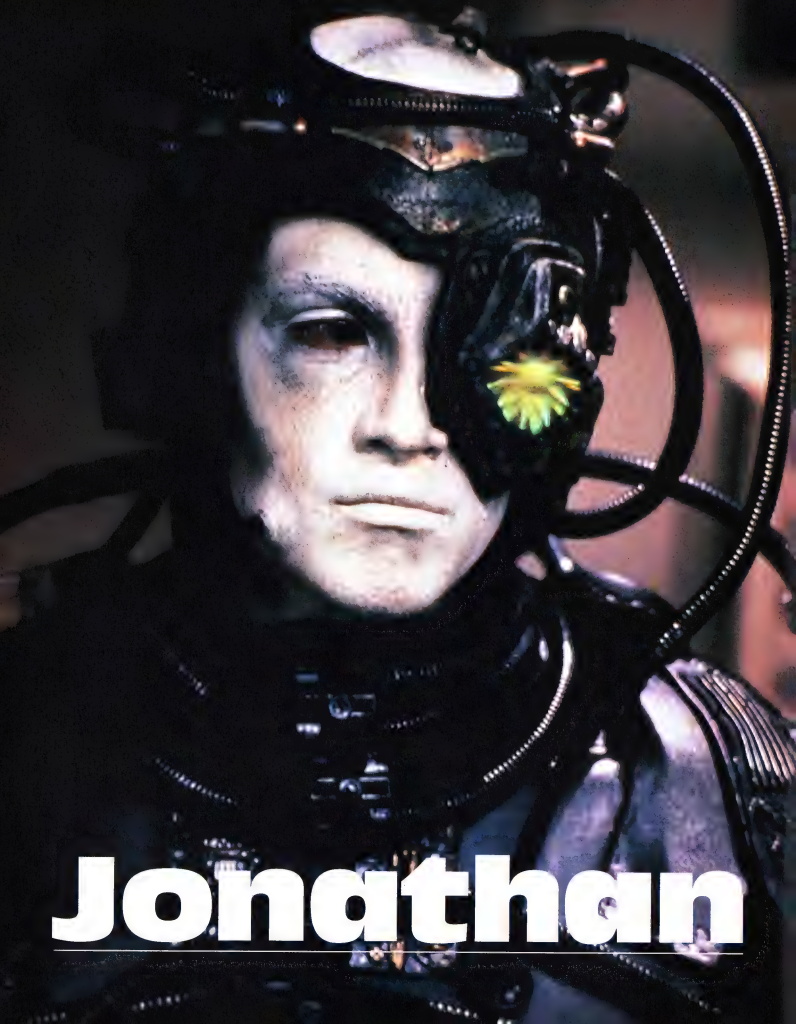
◆ **U.S.S. ENTERPRISE NCC-1701-D** The Starship itself seemed to acquire its own sentience on one occasion, drawing on crew's personal logs and programs. The ship appeared to 'give birth' to a new life form before returning to normal (*Star Trek: The Next Generation – Emergence*)

◆ **WHITE RABBIT** *Shore Leave* proved too hot to handle when the *U.S.S. Enterprise* arrived on a previously unexplored planet and came face to face with the White Rabbit from *Alice in Wonderland* – part of an ancient civilisation's amusement park. (*Classic Star Trek - Shore Leave. The U.S.S. Enterprise crew* returned to the same planet in the animated series episode *Once Upon a Planet*).

◆ **V'GER** A huge alien probe calling itself V'ger heads toward Earth, and Admiral Kirk is given command of the newly refitted *U.S.S. Enterprise* to go out and stop it. (*Star Trek®: The Motion Picture™*)

◆ **VAAL** A god-like computer dominating the lives of the perpetually youthful Humanoids on Gamma Trianguli VI, which they worshipped and fed. (*Classic Star Trek - The Apple*).

Above left: *The Holographic Doctor in* Star Trek®: Voyager™ **Below:** *The crew of the* U.S.S. Enterprise *are confronted by the White Rabbit from* Alice in Wonderland *in* Shore Leave


Jonathan

"...they started strapping plastic parts to me...It took forever, but...all of the feelings that were wrapped up in wearing this costume really helped me with the character."

...on making *I, Borg*

My Life As A Borg

Joe Nazzaro talks to *Star Trek*®: *The Next Generation*™'s Jonathan Del Arco

Long before Jonathan Del Arco played Hugh, the youthful Borg with a touch of humanity in *Star Trek: The Next Generation*, the would-be actor had to endure a different form of assimilation. Known for his appearances in the critically acclaimed fifth season episode, *I-Borg*, as well as *Descent, Part II*, the climax of the sixth season cliffhanger, *Descent*, Del Arco was originally born in Uruguay, and moved to America with his family while he was still a boy. That was the first time he found himself trying to adjust to an alien culture.

"It took a lot of courage, because it's a very frightening thing when you come from a different culture as a kid. I think kids can essentially be cruel at heart, and in their innocence, there is a certain bluntness. I didn't quite fit in, and of course I didn't speak English very well at that point. What I did was watch a lot of television, and learned English in about a year and a half. I still had a bit of an accent, but after my second and third year, I was pretty much assimilated."

Del Arco eventually moved to New York to study acting, where he honed his craft through a string of theatre parts. An episode of *Miami Vice* followed, as well as roles in *The Wonder Years*, *Sisters*, and *The Mommies*. Then there was his appearance in one of the most popular episodes in *Star Trek: The Next Generation's* seven-year history.

Landing the part of Hugh in *I-Borg* was surprisingly easy, with Del Arco beating out several dozen Borg hopefuls for the coveted role. "I had just gone to a new agent," he remembers, "and apparently they had a very good relationship with (casting director) Junie Lowery. In this case, she called them up, gave them the script, and the night before my audition, they called me up and gave me the script. I read it that night, and I had an audition the very next morning directly with the producers. It was one of those things where I read the script and was meshed into one with this character right away. I didn't really have to work at it. I heard exactly what the character sounded like, so it was very simple for me. I breezed in and breezed out, and then went back in one more time, and that was it. An hour later, I had the job. Little did I know what it was going to involve!"

Del Arco had not seen any *Star Trek: The Next Generation* episodes featuring the Borg, so he no idea about the elaborate make-up and costume he would have to endure. "When the agent first tells you that prosthetics are involved, you think, 'Oh, a funny nose.' When I got this job, they told me that (make-up designer) Michael Westmore had to do a full cast of my head, and I am an awful claustrophobic. I had to bring a friend with me to hold my hand, telling her, 'You have to come with me, because I'm going to completely freak out and lose this job!'

"When I got to Michael's, and this is part of the reason we bonded so quickly, he said, 'Oh no, I already have the head piece; I just have to do your eye.' I was kissing his feet, saying, 'Thank you Michael!' All he needed was a cast for the eyepiece.

"Then I had to go for a wardrobe fitting, where

Opposite: *In familiar Borg guise.*
Left: *The* U.S.S. Enterprise *away team discovers an injured Hugh in* I, Borg.

they started strapping plastic parts to me, and glueing them, and velcroing them. It took forever, but funnily enough, all of the feelings that were wrapped up in wearing this costume really helped me with the character. The fact that Hugh was in a really vulnerable position and needed help, also helped me. I could do nothing else but surrender to everyone around me. I was completely helpless."

Del Arco has no difficulty remembering his first day on *Star Trek: The Next Generation* stages, starting with the predawn moment he drove his battered car into *Paramount Pictures*. "I was there a couple of hours before anybody else, because I had so much that had to be done. It was just Michael Westmore and another make-up artist, and I remember the make-up was very cold. I became good friends with Michael, because we hung around alone for hours. Then I went over to the costume department, they frantically got me into the costume, and said, 'Now we have to go for approval.'

"They threw me into this van, and couldn't even close the door; I had to sit there, with my legs sticking out. By this time it was morning, and the studio was full of people coming and going. We were driving to (Executive Producer) Rick Berman's office, and people were walking by saying, 'Yeah, the Borg are back!' That was the first hint that this was a major thing.

"I got to Rick's office, and he looked at my costume and make-up and said, 'You need another tube; can you act with a tube in your face?' I said yes, and he said, 'Stick a tube in his face, and he's done.' That was pretty much my first day.

"I got to work with Patrick Stewart and LeVar Burton, and I was a little apprehensive about that, because in my only other film or TV appearances, we had pretty much worked in sequence, and I didn't have that much dialogue. We *started* filming the scene where Picard asks me if I want to stay with the Federation – talk about filming out of sequence! At that point in the episode I was supposed to have developed a friendship with Geordi, and been through everything, so I was scared that my performance would be off.

"On top of that, my ears were covered by the rubber, and I really couldn't hear how loud I was. I thought, 'My God, I'm probably shouting at Patrick Stewart!' I had no idea, and was really unsure of what we were doing at that point."

To Del Arco's relief, his big moment went very smoothly. "After we shot the scene, it took us a couple of hours to get all the pick-ups on it, and Patrick came up to me and said, 'That was a wonderful job.' The guy who was dressing me said, 'He never says that to anybody!' Patrick is a very intuitive person, and I'm sure he sympathised with my position in a show like that. Patrick has been incredibly generous every single time I worked with him."

Del Arco also has praise for his other *Star Trek: The Next Generation* co-stars. "LeVar was very kind. I was a bit intimidated at first, because I saw *Roots*, and a lot of LeVar's work while I was growing up, and he's got a huge career. It was a little scary. The person I was actually excited and apprehensive about working with was Whoopi Goldberg. Luckily, her scene with me was towards the end of the shoot, so I was already warmed up and comfortable with myself as the character. I wasn't nervous at all. She was really warm and fun, and so much a regular person, so it was great. I remember following Whoopi since her off-Broadway days doing her one woman show, and thinking what a talented woman she was. It was such an honour to work with her, and to this day, it's one of my favourite scenes."

***It seemed inevitable that the character would return after Hugh's memorable appearance in* I-Borg**

Key to Hugh's success in that episode was 'The Borg Meter,' an imaginary scale used by Del Arco and director Robert Lederman to determine the character's level of humanity from scene to scene. "My biggest concern as far as the arc of the character and making him happen was to be believable enough as a human, and to have the development from being a Borg to a conscious human being be really smooth. You should never be able to put your finger on it and say, 'This is when it happens, this is when he becomes a human.' If you watch the episode, you can see me starting to ask questions, but I'm still a Borg. We came up with this idea that Bob would tell me, and we'd do a retake, where he'd say, 'Now give me a 5 on the Borg Meter,' 10 being completely Borg. That was sort of funny, since I had never seen the Borg before!"

It seemed inevitable that the character would return after Hugh's memorable appearance in *I-Borg*, which ended with his return to the Borg Collective with the glimmerings of individual thought and the possiblity that this might destroy their race. "On an artistic level, I wanted the character to continue, because I thought it was a wonderful character who

needed to be explored further. I actually went in and met with Jeri Taylor and Renè (Echevarria), and pitched a couple of stories to them, which they didn't buy, but they knew that I wanted to do another episode. They just didn't know how to deal with the huge issue of what happened to the Borg.

"Then they wrote *Descent*, which to this day, I'm still very dissatisfied with, in terms of the storyline. *I-Borg* was such a well-written episode, and had so many elements to it; the racism, the reverse discrimination, the guilt, and the issues of genocide. Where do you go from there?

"In hindsight, I think what they did was smart in that they were very non-specific about whether the Collective still existed, and instead just dealt with a small group of Borg that were on that planet."

In *Descent, Part II*, Del Arco had to share the spotlight with a large number of Borg extras, separated from the rest of their race after Hugh's new-found individuality devastated the Collective, united with Data's evil twin Lore against the Federation. As Del Arco quickly discovered, there were drawbacks to being part of the Collective again. "When I did my first episode, lunch time was sacred," he explains, "My costume was taken off, they brought my meal to the trailer, and they really pampered me. When I came back, the *Paramount Pictures* lot was a mess, because *Star Trek®: Deep Space Nine™* was going, and there were a lot of people to make up for that show, so Michael didn't get to my make-up. A lot of the little things I had grown accustomed to suffered, and the biggest thing was lunch.

"I went to my trailer to get something, and when I came back to the set, everyone had gone. There was nobody there, and I thought, 'Where's my lunch?' They said, 'Oh, I'm sorry Jonathan, we just thought you would go with everybody else,' so they gave me money to go to the commissary, which never would have happened the first time I was there, because they didn't want me out there in my costume. I said 'Okay, I'll take my own costume off and go to the commissary.' I went to lunch half-dressed in the leotards and the head, thinking, 'This will be a kick, going into the commissary like this,' and everybody else was there, still dressed in their suits. It was a sight, because when you start eating, some of the make-up peels off, and it's really not pleasant. I think I really nauseated some people!"

Since Hugh's last appearance in *Star Trek: The Next Generation*, Del Arco hasn't heard any rumblings about his character's return in one of the other *Star Trek* series. "I would identify it as a vast wasteland of silence. I talked to Jeri (Taylor) when *Star Trek®: Voyager™* was being planned, because I wanted to be on the show, and she told me then that none of the characters we know to exist would be there; it's going to be all new aliens. It's never been discussed with me whether the Borg would be on *Star Trek: Deep Space Nine* or not. I'm also certainly open to playing another character. They know that I love *Star Trek*, and that I have a following, so I would hope they'd call if there is something I'm right for."

While Jonathan Del Arco hopes to make another visit to the *Star Trek* universe, he's still keeping himself busy closer to home. "I did an episode of *Blossom*," he laughs, "which all the fans watched and never let me forget! I've also gone back to school, and really started focusing on changing some things. One of the things I really want to do is more film work, and I've been making some headway in getting involved in that more and more. That's what I want, and I think it's starting to happen." ■

Above: ***In full Borg costume***
Left: ***Guinan finds herself drawn to Hugh in*** **I, Borg**

Read Out

Larry Nemecek's *Star Trek: The Next Generation Companion* is out now from *Simon and Schuster*. It's the official guide to every episode of the television adventures of the *U.S.S. Enterprise* NCC-1701-D and the *Star Trek® Generations*™ Motion Picture. Photo-filled and informative, it's a compendium that every Trekker should possess. For more information about the book, take a look at Larry's own article on the subject at the foot of this page.

There are of course plenty of other *Star Trek* titles on release this month, including the first original novel based on the *Star Trek®: Voyager*™ series, **The Escape**, by Peter David. When the warp engines of the *U.S.S. Voyager* fail, Captain Kathryn Janeway is forced to guide her ship to an ancient planet or the Starship and crew will be trapped forever in deep space. However, the deserted planet presents the Captain with more than she had bargained for...

Another new title this month is a splendid romp with the Romulans in Robert Greenberger's **The Romulan Stratagem**. The *U.S.S. Enterprise* finds itself on a mission to the unexplored planet Eloh near the Klingon/Romulan border and Captain Picard finds himself face-to-face with an old Romulan enemy. The plot twists are everything you'd expect when the Romulans are around – this is one that should keep you on tenterhooks!

by Marisa Rovea-Franco

May sees the release by *Simon & Schuster Audio* of **Shadows of the Sun** by Michael Jan Friedman, read by James Doohan. When a band of deadly assassins on the planet Ssan capture Leonard McCoy's ex-wife, the doctor is forced to confront his feelings for the only woman he has ever loved and who nearly destroyed him thirty years ago.

There's a fine selection of reprints to look out for too, for those of you who missed them before, including the *Classic Star Trek* **Mindshadow** by J.M. Dillard. The Romulans are the protagonists in this story as Spock's life hangs in the balance. In Gene Deweese's **The Peacekeepers**, from the *Star Trek: The Next Generation* range, Data and Geordi La Forge find themselves transported from the *U.S.S. Enterprise* into a deadly battle between two brothers, Shar-Tel and Shar-Lon. Tension and suspense run rampant through the tale as the book reaches its peak in a scene with Data crumpled on the floor of the transporter platform in a heap.

In **Perchance to Dream** by Howard Weinstein, a *U.S.S. Enterprise* shuttle is captured by a race called the Tenirans, who claim the world for themselves, on a routine mission to survey Domarus IV – a Class M world with no intelligent life.

Guises of the Mind, by Rebecca Neason, focuses on the adventures of the crew of the *U.S.S. Enterprise* and their passengers – a group of women from a religious order – in their attempts to prevent

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It's finally here! Ever since my *Star Trek: The Next Generation Companion* appeared in 1992, I've been besieged about an update and how soon to look for it – a positive sign, it seemed. Well, *Pocket Books* and I put our heads together and finally had an answer for those wonderfully impatient readers: an all-in-one update, including *Star Trek Generations*, which pointed to an early 1995 release. The revised and updated *Companion* that's out this month not only adds the last two seasons of the television run, but a full chapter on the new film feature as well. What's more, the original chapters covering the first five seasons are graced by many new photographs and dozens of new details and insights – just as I had vowed after my six month rush to complete the first edition didn't allow all the research I wanted. When the word came down to keep the existing page counts and layouts intact, those extra notes were literally crammed in – believe me, I don't know how. I had to count and typeset word lengths by hand to get maximum usage!

Unfortunately, being an 'officially licensed author' doesn't always open doors automatically in the real *Star Trek* world. This time round a whole new film unit had to be 'broken in' to help me out with the book after three years getting to know the television creators. Spanning the gulf between Hollywood's television and film worlds was no easy task. Most challenging for me was detailing, analysing and critiquing *Star Trek Generations* by my given 1st September deadline – when the film didn't open for another two and a half months... and that after a major reshoot. Thank goodness that deadline became a little more fluid; some 45 days later, I did get to include 'late' notes taken from a preview.

As with the original edition, the photos too proved fussy. After an exhaustive search, it was frustrating to discover that the first two seasons'

the ruler of Capulon IV's Coronation from joining the Federation and obtaining the power to destroy the *U.S.S. Enterprise*.

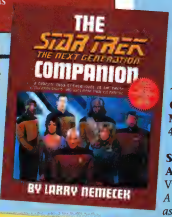
A number of people have written to *Star Trek Monthly* about writing their own *Star Trek* novel. It isn't easy and the number of unsolicited submissions that don't even make the first hurdle through poor presentation and predictable plotlines are legion. If you are interested in writing your own *Star Trek* novel, you need an agent, a story outline and three sample chapters. Send to *Pocket Books*, *Star Trek* Dept., 1230 Avenue of the Americas, New York, NY 10020 USA.

Happy reading – and writing! More previews and reviews next month. ■

WIN A COPY OF THE *STAR TREK®: THE NEXT GENERATION™ COMPANION!*

You've read the reviews, seen the first edition – now win the update! Simon and Schuster have kindly given **Star Trek Monthly** 125 copies of the new *Star Trek: The Next Generation* companion to give away in this month's book competition. All you have to do is answer the question below and send it on a postcard, or the back of a sealed envelope, to *The Companion Competition (STM), Star Trek Monthly, Titan Magazines, 42-44 Dolben Street, London SE1 0UP*, to arrive no later than Thursday 25th May 1995. The first ten correct entries will win copies of the book; the editor's decision is final. Only one entry allowed per person. ■

Name the actor who doubled in certain scenes as Data in the *Star Trek: The Next Generation* episode *Timescape* and as Spock in *Unification*.



analog tape format made for lousy screen shot material – the very seasons which unfortunately lack a strong visual record in terms of still photographs and transparencies.

But who's complaining? Certainly not me. All in all, I have enjoyed writing the *Star Trek: The Next Generation Companion* and sharing so many staff stories and continuity insights with readers and convention goers around the world. Look for it and tell me what you think... before the next revision and update come along. ■

Larry Nemecek is a freelance writer based in California. He recently sold a story outline to the new* Star Trek: Voyager *series which we are eagerly awaiting to hear more about.

LICENSED STAR TREK BOOKS AVAILABLE IN APRIL/MAY

***Star Trek* fans should note that the numbering systems between *Titan Books* and *Simon and Schuster* for *Classic Star Trek* are not compatible. PB = Paperback HB = Hardback. Please note, all titles are subject to change without notice and dates may differ from those listed.**

SIMON AND SCHUSTER
Classic Star Trek
April
Star Trek: Envoy *by L.A. Graf (Audio) £6.99 (CD £13.00)*
Star Trek: Logs 1 – 3 *by Alan Dean Foster (PB) £4.50*
Adaptations from the Seventies animated series

May
Star Trek: Shadows on the Sun *by Michael Jan Friedman (Audio) £7.99*
Star Trek: Logs 4 – 6 *by Alan Dean Foster (PB) £4.50*

Star Trek: The Next Generation
April
ST:TNG – All Good Things *by Michael Jan Friedman (PB) £4.50 (Audio, read by Jonathan Frakes, £7.99)*
Adaptation of the final story from the TV series
Young Adult 7 – Secret of the Lizard People *by Michael Jan Friedman (PB) £2.99*

May
3S ST:TNG – The Romulan Strategem *by Robert Greenberger (PB) £4.50*

Star Trek: Deep Space Nine
April
10: Valhalla *by Nathan Archer (PB) £4.50*
Commander Sisko finds himself at odds with Kira when an alien being takes control of Deep Space Nine

Star Trek: Voyager
May
ST:V – The Escape *by Peter David (PB) £4.50*

Factual
May
Star Trek: The Next Generation Companion *by Larry Nemecek (PB) £12.99*

TITAN BOOKS
Classic Star Trek
May
41: Mindshadow *by J.M. Dillard (PB) £4.50*

Star Trek Adventures
April
Vulcan! *by Kathleen Sky (PB) £3.99*
A Federation expert, assigned to help the U.S.S. Enterprise *in its mission to assist intelligent life forms in avoiding Romulan domination, comes into conflict with Spock.*

Star Trek: The Next Generation
April
0: Encounter at Farpoint *by David Gerrold (PB) £3.99*
2: The Peacekeepers *by Gene DeWeese (PB) £4.50*
19: Perchance to Dream *by Howard Weinstein (PB) £4.50*
27: Guises of the Mind *by Rebecca Neason (PB) £4.50*

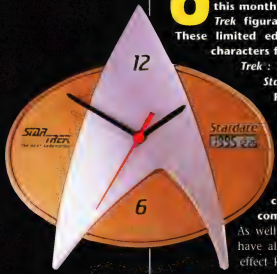
Factual
April
Mr Scott's Guide to the U.S.S. Enterprise *by Shane Johnson (PB) £7.99*

The Most Toys

Highlights of this month's new Star Trek® licensed product releases

One of the most interesting releases this month is a superb range of *Star Trek* figural mugs from *Downpace*. These limited edition toby jugs feature characters from *Classic Star Trek*, *Star Trek : The Next Generation*™ and *Star Trek : Deep Space Nine*™. For me, the best of this range are the alien cups such as the Borg, Cardassian, Ferengi and Commander Worf. Perhaps it's just that they seem to have more character and detail when compared with the Humans. As well as the mugs, **Downpace** have also released a set of sound effect key-rings; there are four in the range including a Type Two Phaser with realistic sound and a *Classic Star Trek* communicator with a flip up lid/antenna which produces the authentic repeated clicking sound as it opens. But my favourite is the *Classic Star Trek* sound effects key-ring which features eight great sounds from the show, ranging from *Hailing Frequencies Open* to *Red Alert*. I can safely say that this item has been fully tested here at *Star Trek Monthly*; the editor's friend David has put his key ring through the wash at least twice and it has survived, sounds intact (although we certainly don't recommend regular testing in this fashion). We can also confirm that continued use in the presence of partners and non-Trekkers is guaranteed to drive them up the wall!

A *Star Trek: The Next Generation* key-ring is also available for those of you who haven't already driven your nearest and dearest up the wall as



***Wesco**, the company that produces the wonderful talking* Star Trek *alarm clocks, have gone off on a tangent and made a* Star Trek: The Next Generation *insignia wall clock. It is an excellent large gold and silver coloured analog time piece which also has a star-date digital display. Sadly this only gives the day/month/year not the equivalent* Star Trek *stardate. Well, I suppose you can't have everything!*

Facing page -
Far left: ***Wesco****'s* Star Trek: The Next Generation *insignia wall clock*
Bottom left: *A selection of* ***Downpace****'s key-rings*
Bottom right: ***Antioch****'s new range of* Star Trek *stationery*
This page -
Left: ***ERTL****'s fibre optic model kit of the* Deep Space Nine *space station*
Below: *A range of PVC figurines from* ***Downpace***

you wander about scanning objects and (not) stunning the cat. The company also offers a set of *Star Trek* ship key-rings featuring all your favourite vessels, from the *U.S.S. Enterprise NCC-1701* to the *U.S.S. Stargazer*, a Klingon Bird-of-Prey and even a model of the Space Dock Space Station from the films. All the ships are approximately two and a half inches long and some are available in highly detailed, fully painted PVC.

Downpace are also manufacturing a set of PVC figures which are approximately three inches tall and feature characters from all three established *Star Trek* series as well as a boxed *Star Trek® Generations™* set. The figures are rigid and non poseable but the poses themselves – especially some of the figures in the *Star Trek: Deep Space Nine* range – are perhaps a little odd.

Antioch, the producers of *Star Trek* stationery, have been inundated with enquiries since the launch of our first issue, and have asked us to inform readers that they will be handling enquires as soon as they possibly can.

After the success of **ERTL's** fibre optic model kit of the *U.S.S. Enterprise NCC-1701-D* the company are now producing a similar kit featuring the *Deep Space Nine* space station. These models are finely detailed and look most impressive when lit. A word of warning however – the addition of fibre optics make these kits very complicated to make and they should only be attempted by experience modellers. Whilst on this very subject, *Star Trek Monthly* will be bringing you two features by BBC Visual Effects Designer Matt Irvine later in the year – one on the history of *Star Trek* kits from their origins in the Sixties and the other on how to make the best of them. Matt has been building *Star Trek* kits for many years and for those of you who approach a tube of polystyrene cement and a set of water

STAR TREK VIDEOS AVAILABLE FROM CIC VIDEO IN APRIL/MAY

April 10th Star Trek: The Next Generation – Birthright
Worf goes in search of his father on a Romulan prison planet

Star Trek: Deep Space Nine (Tape 3.5) The Defiant – *Riker steals the U.S.S. Defiant in the name of the Maquis*
Fascination – *Lwaxana Troi infects the crew with sexual infatuation*

April 24th Star Trek: The Next Generation – Descent
The U.S.S. Enterprise encounters the Borg, who are being led by Data's evil brother, Lore

Star Trek: Deep Space Nine (Tape 3.6) Past Tense – *Sisko, Bashir and Dax get stranded in the past in an excellent two-part adventure*

May 8th Star Trek: The Next Generation - Gambit

May 22nd Star Trek: The Next Generation - All Good Things

For more news on CIC Video releases, see this month's news section

***Portico Designs** have an extensive range of greetings cards that portray a variety of* Star Trek: The Next Generation *personality portraits as well as ships and aliens. A more unusual item, which is even more impressive, is a set of mini stand-ups. These are 12 inch cardboard cutouts of all your favourite* Star Trek: The Next Generation *characters. They have been in the shops for a while, but they are so good they deserve to be mentioned here!*

Above: *A selection of greetings cards from* ***Portico Designs*** **Right:** ***Bandai's** new battle damaged* U.S.S. Enterprise NCC-1701-D *from their* Star Trek Generations *range*

on transfers with a certain amount of trepidation these should definitely be of interest. Don't forget that one letter writer on our Communications page will also win an **ERTL** kit every issue.

Don't turn there yet though – because we end with some good news and some bad news from **Bandai**. Their *Classic Star Trek* communicator is now available but, unfortunately, their phaser from the same series has been temporarily withdrawn. Hopefully it will be re-released later in the year when certain design problems are overcome. Still, the delay is compensated by the release of the *Star Trek Generations* battle-damaged *U.S.S. Enterprise NCC-1701-D*. This version of the ship has been repainted, weathered and features special pop-up sections of battle damage on the main saucer section.

Available in the US:

Tumblenot have produced a range of unique *Star Trek: Deep Space Nine* mugs which are seen frequently in the show. These are very broad at the base and taper up to a small neck and head, and come in blue with the *Star Trek: Deep Space Nine* logo embossed on the front.

That's it for this month – more news in thirty days... ■

Paul Christopher

MICRO-TEC TREK!

Small will be beautiful this spring as the *Bandai* toy corporation prepares to unleash the latest in its range of *Star Trek: The Next Generation* collectibles. Stung by the huge success *Lewis Galoob Toys Inc.* have scored in recent years with their *Star Trek* Micro Machines range, *Bandai* are hitting back with a new line they hope will gain them the high ground in this increasingly lucrative field.

Small toys are big business. Not only are the pocket money prices attractive, they also occupy smaller amounts of shelf space – important considerations in areas where rooms in smaller houses and flats limit the ability to store or display larger toys.

Galoob realised this first, and since last year have successfully supplemented their line of *Star Wars* vehicles with a range of play-sets and activity centres which include tiny figures of characters from the three movies.

The US toy manufacturer **Playmates**, represented in Europe by **Bandai**, outbid **Galoob** eighteen months ago for a license to produce similar products under the *Star Trek* banner. The results will begin to appear in shops world-wide this April, starting with a new series of four blister-packs bearing the logo, *Star Trek: The Next Generation – Inner Space*.

Each Inner Space blister-pack contains one vessel, two tiny figures and a collector's edition trading card. Each vessel is hinged so it can be opened out to reveal a detailed cockpit interior to scale with the supplied figures. This is where **Bandai** are really likely to score well. Apart from superb paint work with a fine detailing, these tiny figures are fully articulated at the shoulders and hips, enabling them to be positioned standing up or sitting down - an excellent innovation given the number of seats and pilot chairs in some of the sets.

Of these four initial mini-playsets, the Shuttlecraft Goddard stands out for excellence in workmanship. The detailed exterior is totally in scale with the interior, which boasts a pilot's seat and a set of full-colour control panels, a removeable cargo, fold down passenger benches as well as figures of Geordi La Forge and Deanna Troi. The other ships in the fleet are a Romulan Warbird (with Commander Sela and the disguised Picard as seen in the *STNG* episode *Unification*), a Klingon Bird-of-Prey (plus Worf and Klingon leader, Gowron), and a Borg cube (including Captain Picard and a Borg entity). Prices are anticipated in the region of £7, which should put them easily within the reach even of young collectors.

The best, of course, is still to come. In June, **Bandai** will bring out slightly more expensive *STNG* tricorder and phaser mini-playsets. These devices look, feel and are the same sizes as the Type II Phaser and tricorders already in the shop. But, just like Transformer Robots, they snap open on concealed hinges and fold out to become complex interior environments. The phaser unbinds to become the interior of a Romulan cruiser, while the tricorder is transformed into a representation of the *U.S.S. Enterprise NCC-1701-D* sickbay. ■

Report by J. Jeremy Bentham

A Fistful of Data

This is the column where we will attempt to answer the most often asked questions about *Star Trek* and the people associated with it. We won't be able to answer every question we receive, but we'll do our best to answer those that appear to be on many fans' minds. Got a question you've never been able to find the answer to? This is the place to send it! Address all letters to Fistful of Data, *Star Trek Monthly*, Titan Magazines, 42-44 Dolben Street, London SE1 0UP. We regret that it is totally IMPOSSIBLE to reply in person to every letter received.

Many of the questions sent in by our first correspondents may seem old hat to the hardened Trekker but they do cover some general points that many new hands have yet to pick up on. I'm sure the queries will get harder as we continue...

Spoiler alert! If you haven't seen *Star Trek : The Next Generation*'s final story *All Good Things* you may not want to read the next question – or answer...

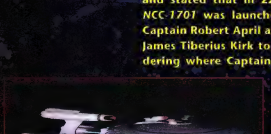
Q At the end of *Star Trek: Generations* the *U.S.S. Enterprise NCC-1701-D* is destroyed. So can you tell me what the *U.S.S. Enterprise NCC-1701-D* is doing 25 years in Picard's future in the *ST:TNG* episode *All Good Things*?
(J. Millward, Redditch, Worcestershire)

A The adapted *U.S.S. Enterprise NCC-1701-D* seen in the *ST:TNG* finale *All Good Things* is perhaps best described as a shadow of what might have been, not the actual future for the crew of craft. Executive Producer Rick Berman explained this more fully in a recent column for the US *Star Trek* fan club magazine: "*All Good Things*... also showed us future timelines where you saw a dead Deanna Troi among other things. We made it very clear that those were not necessarily the timelines that were going to occur. Those were alternate timelines. You could say, 'We don't have to ever worry about Picard dying because we've seen him in the future as an old man.' That's not true. That was not the future, it was a possible future, but not the one that will necessarily happen. So will there be a new *U.S.S. Enterprise*? Will it be the D rebuilt? Will it be identical to the D? Or will it be a whole new ship? Or will it be a new Starship with a completely different name? At this point, I don't know."

Q What is the toilet like in the 24th Century?
(Paul Quinn, Derby)

A Probably very different for a Tholian than for a Cardassian, Paul.

Q In your first issue you listed some 'Selected dates in the *Star Trek* universe' and stated that in 2245 the *U.S.S. Enterprise NCC-1701* was launched and commanded by Captain Robert April and then in 2263 Captain James Tiberius Kirk took over. I was just wondering where Captain Christopher Pike came into the reckoning, who was after all the Captain of the *U.S.S. Enterprise* in the first pilot and has featured in a few of the *Star Trek* novels. (Sharon Cordner, Castlereagh, Belfast)



A The dates we listed in our first issue were taken from Michael and Denise Okuda's very entertaining *Star Trek Chronology*. Sharon, available in bookshops from *Simon and Schuster* (ISBN 0-671-7913-9) and priced around £10. The project was begun in part to keep track of the relationship between *Classic Star Trek* and *Star Trek: The Next Generation* and also to provide potential writers for the series with a clearer idea of the established background to the *Star Trek* universe. Working from such things as on-screen dates and established series bibles (the briefing notes written on a television show's premise and characters) the Okudas came up with a pretty coherent timeline for the *Star Trek* universe, with very few inconsistencies in dates used in transmitted episodes. You might like to know, however, that they chose to ignore the *Star Trek* animated series in this chronology (apart from elements of the episode *Yesteryear*, which featured Spock's youth) and the *Star Trek* novels and comics, which have never been regarded as official continuity by *Paramount Pictures*. (A lot of people seem to think they do, and with television shows such as *Babylon 5*'s spin-offs officially regarded as part of their continuity I can appreciate how confusing this can be!) All this aside, Captain Christopher Pike's tenure as commander of the original *U.S.S. Enterprise* is dated as beginning in 2254 and spans 10 years of the Starship's history, followed by an extensive re-fit of the vessel up to Kirk's assumption of command in 2263. The dates for this fictional history are conjectural themselves of course but *Star Trek*'s creator Gene Roddenberry always wanted the *U.S.S. Enterprise* to be a ship with 'some history'. We never actually saw Captain Robert April, the Starship's first captain, on screen, but in the true tradition of *Star Trek* in-jokes a very famous Great Bird of the Galaxy has his picture in the Chronology as the man who boldly went where no one had gone before...

Q I recently read the *ST:TNG* novel *Metamorphosis*, which I thought was very good. Is the story available on video and if not, when?
(Lisa Top, Salisbury, Wiltshire)

A *Metamorphosis* is only available as a straight text story, Lisa – and unless the producers of the next *Star Trek* film decide to use it as the basis for their next production that's how it stays. I'm sure writer Jean Lorrah would be delighted to earn such a compliment about her work!

That's it for this issue. More questions than you can shake a Tribble at next time round.

John Freeman

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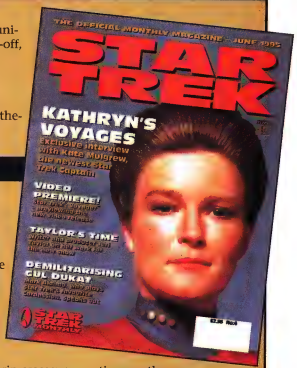
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STAR TREK
KATHRYN'S VOYAGES
Exclusive interview with Kate Mulgrew, star of new Trek Captain!
VIDEO PREMIERE!
TAYLOR & TIME
DEMILITARISING CUL DUKAT

In ISSUE 4:

- Join us next issue as we celebrate the launch of *Star Trek: Voyager* from *CIC Video*! We'll be featuring news on the *Star Trek: Voyager* series - plus an opportunity to win copies of the pilot episode, *The Caretaker*, on video!
- We beam on board the most recent spacecraft to be launched by the Federation, the *U.S.S. Voyager*, in order to bring you an exclusive interview with the newest *Star Trek* Captain, Kathryn Janeway (Kate Mulgrew).
- Former *Star Trek®: The Next Generation™* and now *Star Trek: Voyager* producer Jeri Taylor talks about her work for both shows and plans for the future
- The *Star Trek: The Next Generation/Star Trek: Deep Space Nine* comic strip crossover continues – the final part of a historic adventure!
- Plus more product competitions, video and book guides, your letters and your questions about *Star Trek* answered

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Communications

We want to hear what you think about all things *Star Trek*® – and that means we want you to write us! Send your letters to *Star Trek Monthly*, *Titan Magazines*, 42-44 Dolben Street, London SE1 0UP. Please note that we will only print your full address if you ask us to. Letters may be edited for publication.

As an added incentive to persuade you to air your views, we'll be giving an all-new *ERTL Star Trek* kit away to one of our correspondents each issue. So, what are you waiting for?

THAT DARNED BOOKMARK...

First let me congratulate you on a first class *Star Trek* magazine. I especially enjoyed reading the Patrick Stewart interview (my hero!). I also enjoyed the Read Out section and it was good to see some competitions as well. We are not all made of money and the chance to win *Star Trek* merchandise is very inviting. The comic strip was OK I suppose – I'm just not a comic strip person.

So, marks out of 10? 25. My only complaint is the bookmark. The sellotape which attached the marker to the magazine took part of the picture away! I was very disappointed with that – Spock is one of my favourites.

Mrs Ann Jones,
Cardiff

Our apologies, Ann – and to other people who've written in with bookmark problems.

LESS COMIC STRIP?

Just a short note to express thanks for a superb first issue of *Star Trek Monthly*. It was excellent and a good read from cover to cover. You can be assured that if the standard is maintained you will have a winner and certainly one very satisfied customer.

May I just make the following suggestions:

1) In future issues can you publish an episode listing for all the various series of the *Star Trek* variants – maybe spread over a few issues. Newer fans like myself would find it useful to check off which we have seen or still to see.

2) How about some substantial binders to hold the magazines – perhaps one that would hold two years of issues plus any associated specials. A well produced binder would just finish the job off nicely.

3) Do we really need the comic strip? Or at least so much of it? My own view is that this was one item which initially put me off purchasing the magazine. OK, I can live with it – but I would prefer not to have it.

Once again, many thanks – a super production and I'm eagerly awaiting Number Two.

Jeff Rawson,
Bridlington, North Humberside

No plans to produce binders just yet – but we'd like to know how people feel about episode listings, which other correspondents have asked for, and Mission Logs – short synopses of episodes plus associated background notes, which we've also had requests for. As for the comic strip...

MORE STARSHIPS, PLEASE!

Thank you for *Star Trek Monthly*. It's about time a magazine was launched to cater for all Trekkers over here. I found the information in it very... erm, informative, and the articles spread all over the *Star Trek* universe enough to cater for all fans of Gene Roddenberry's dream. Perhaps my only gripe is the comic story, not that it's bad or anything but it just makes the magazine look like a glorified comic book which I hope it is not.

The only addition I would like to see to the title is something on Starships, both pictures and some details, perhaps? I liked the pictures of the *U.S.S Voyager*, the *U.S.S. Defiant* (I saw this for the first time here in Issue 1, and was impressed) and the *U.S.S. Enterprise NCC-1701-D* (shame it was destroyed in *Star Trek Generations* – or was it?). Actually, I'm only saying this because I'd like pictures of a Nebula Class Starship! I can't get a model kit, there's no Micro Machine of it and I think it's a fine vessel!

Interview wise, how about the model makers of *Star Trek*? Otherwise, very good work – keep the flag flying!

Martin Balm
Sidcup, Kent

I hope you enjoy our feature on the designing of the* U.S.S. Defiant *elsewhere this issue, Martin, and your letter has earned you an* ERTL Star Trek ***kit. We'll also be bringing you a guide to all the* Star Trek *kits ever released later in the year plus some tips on how to make them. What do other people think about the comic strip? Do you want a technical section with cutaways or other such information? Let us know...

POSTERS, PLEASE!

I would like to congratulate you on your excellent pilot issue of *Star Trek Monthly*. The features, news and interviews are all very interesting. I do have some suggestions, though. I think you should run a *Star Trek* short story competition. I was disappointed not to find the address for the Ireland *Star Trek* Club in your magazine. I would like to join it, but do not know how.

Also, how about some posters in the future – the *U.S.S. Enterprise*, crew shots, etc.?

Once again, well done on a brilliant start!

Kevin O'Donnell
Dublin 16, Ireland

Glad to have you aboard, Kevin. At present* Paramount Pictures *have requested that we list only licensed clubs and events. The address for Star Trek: The Official Fan Club of the UK is PO Box 355, Bushey, Watford WD2 2NA. Telephone (0923) 252900. Always enclose a stamped, self-addressed envelope with any enquiry!

There are no plans to include posters in* Star Trek Monthly *since* Visual Imagination *already produce a poster magazine. However, we are considering full page and double spread photographs on an occasional basis. Please let us know which stars you would most like to see.

LONG-TIME FAN

I've just bought your first magazine and I think it's excellent. I've been a *Star Trek* fan nearly all of my life. My mam used to watch the *Classic Star Trek* and, if I was good, would let me stop up and watch it, but now I'm older I stop up and watch it anyway! I have seen all of the *Classic Star Trek* episodes at one time or another, and all of *Star Trek: The Next Generation* twice. I've also seen all the episodes of *Star Trek: Deep Space Nine* shown on Sky.

Susanne Henderson
Washington, Tyne on Wear

Such devotion to the cause earns you a copy of* Simon and Schuster's Q Squared *on audio cassette, Susanne – read by John de Lancie. So now I suppose you'll have to start listening to every new* Star Trek *release, too...

That's it for this issue – thanks to everyone who's written in so far. I recognise some of the names from my days on* Doctor Who Magazine! *Keep 'em coming and don't forget to include your reader's surveys... ■

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